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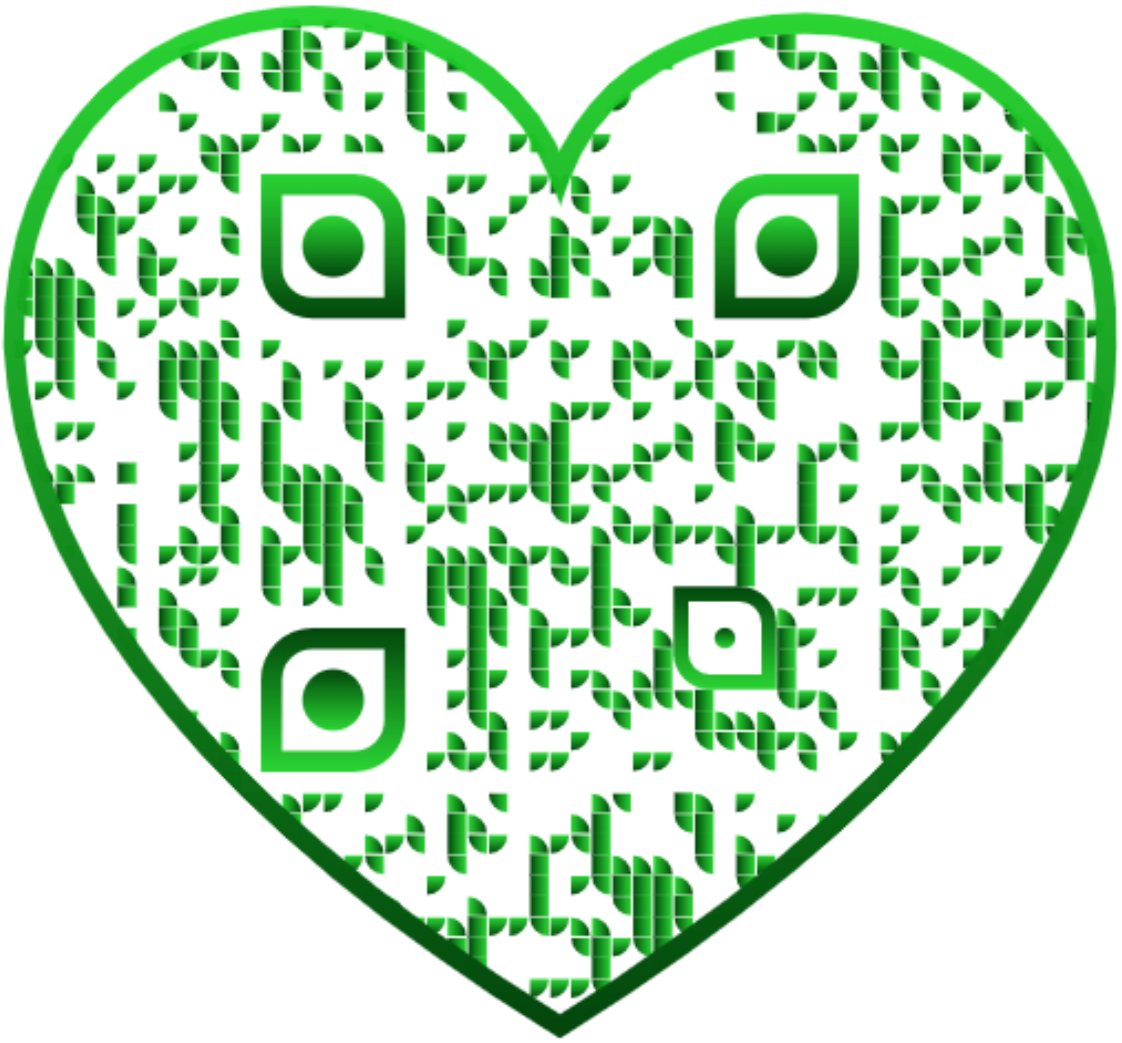

When we found Iron Maiden's Bruce Dickinson, Adrian Smith and Dave Murray reading *HIT PARADER*, naturally our staff asked where they picked it up. "Picked it up?" Iron Maiden responded. "We can't take a chance that it's been sold out at the newsstand, so we subscribe. We love *HIT PARADER*, and have to read it every month."

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HIT PARADER (ISSN 0162-0266), is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418. Entered as Second Class Matter April 24, 1943 at the Post office at Derby, CT under the act of March 3, 1879, Second Class Postage paid at Derby, CT.© Copyright 1982 Charlton Publications, Inc. All rights reserved. Printed In U.S.A. Subscription $9.00 for 6 issues, 12 issues $17.00. Subscription Manager: Gina Brunetti. Vol. 42, No. 220, Jan., 1983. Authorization for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, CT 06418, and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING SALES DIRECTOR: WALTER G. CLARKE, Jr., 431 Fifth Ave., New York, N.Y. 10016 (212)686-4613. Mail Order Advertising Director: Dilo, Inc., 114 East 32nd St., New York, N.Y. 10016 (212)686-9050 WEST AND SOUTHWEST. Alan Lubetkin Associates, P.O. Box 441 or 22101-2 Burbank Blvd., Woodland Hills, CA 91367 (213)346-7769 NASHVILLE Rick Bolsom, 201 22nd Ave., North, Suite 2-B, Nashville, TN 37203 (615)298-3078. Postmaster: Please send form 3579 to Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418.

Distributed by Capital Distributing Co., Capital Bldg., Derby, CT 06418.

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Centerfold Photo By Aaron Rapoport

HIT PARADER'S TOP TEN

READERS VOTE OZZY OSBOURNE MOST POPULAR ROCK ACT IN AMERICA!

by Andy Secher

Over the last year *Hit Parader* has been conducting a nationwide reader's poll to determine the most popular rock bands in the country. During that time, thousands of fans from coast-to-coast have sent in their ballots, voting for their favorite groups — the bands they'd most like to read about in our pages. Now, here are the official results of the second annual *Hit Parader Reader's Poll*, the 10 bands that you have voted "The Most Popular Rock Acts In America."

Ozzy Osbourne, the top man in the world of rock and roll: "I'm thrilled to know that the fans support me so strongly."

Neal Preston

1. OZZY OSBOURNE (51,632 votes): During the last year no performer in the world has received more publicity than rock's own inimitable madman, Ozzy Osbourne. From his now legendary bat-biting escapade in Des Moines to his urinating on the Alamo (remember the Alamo?) his Ozzness has attracted more press attention than the Pope, the Prez and Brooke Shields combined! Obviously, **Hit Parader** readers have reacted to this media blitz, because your votes catapulted Ozzy from 16th place to first over the past few months.

Of course, crazy exploits alone would never be enough to garner such a positive response, and Osbourne has managed to bolster his maniacal image with albums that fully support his claim that, "Nothing I do is an act; I'm really a fuckin' loon." With his last studio album Diary of a Madman fast approaching the two million sales plateau, and his new double-record live album, History Of Ozz, already nearing the top of the charts, the Oz has proved that American rock fans don't want the safe, predictable pap that gluts the radio airwaves. What they want is pure, demented, heavy metal madness.

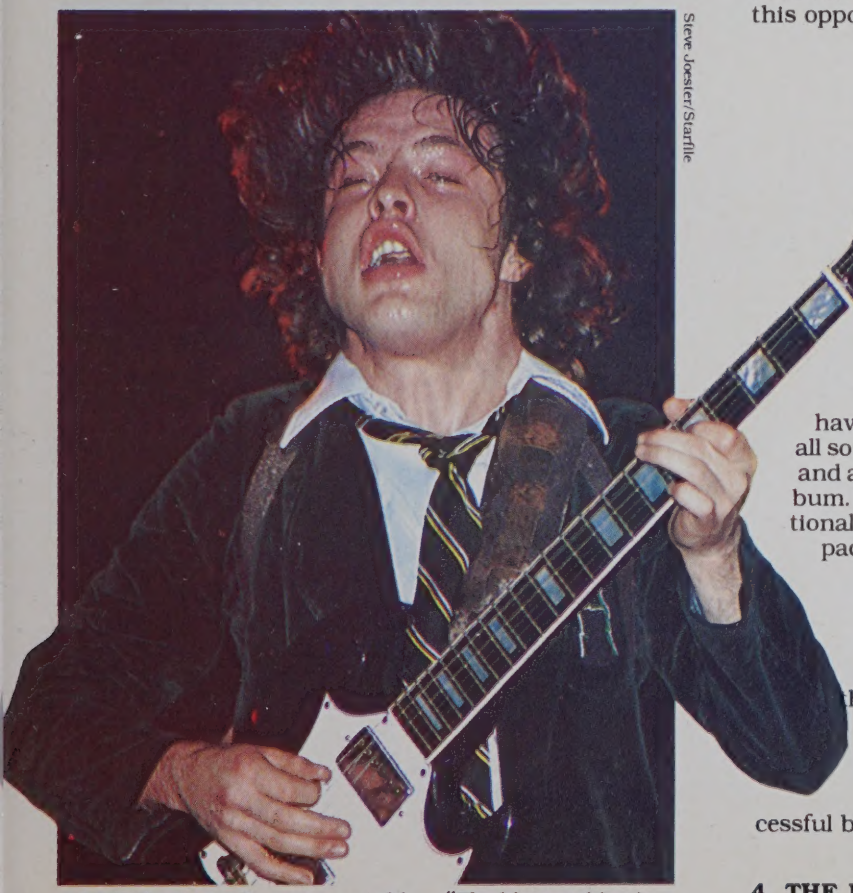
"You'll never catch me wanking out and playing a lot of pop rubbish just to get my music on the radio," Ozzy said as he gleefully received the news that **Hit Parader**'s readers had voted him their most popular performer. "I'll buy a fuckin' radio station before I do that, and then I'll just play my music 24 hours a day. I'm thrilled to know that the fans support me so strongly because that's the kind of help you need sometimes just to make yourself get up in the morning. The people who come to see me play know that what they're seeing on stage isn't an act; they know that the wildman on stage is really me. What they're hearing, and what they're seeing is fuckin' Ozzy Osbourne."

Despite all his recent successes, the last year hasn't been without tragedy for Osbourne. Back in March, guitarist Randy Rhoads, whose fierce axe excursions supplied the backbone for all of Ozzy's demented anthems, was killed in a plane crash in Florida. While Ozzy admitted shortly after the incident that, "I don't know if I feel like performing ever again," he quickly regrouped and continued his charge to the top.

In tribute to Rhoads' contributions, the band's new album is dedicated to his memory. As Ozzy explains, "There will never be another Randy. He was someone quite special both as a person and as a musician. But I've always been a survivor, and his death was just one more roadblock that was placed in front of me. I'm so fuckin' crazy though, that I've never let anything stand in my way. That's why I'll go on forever."

2. AC/DC (48,960 votes): As last year's winners of **Hit Parader's Reader Poll**, AC/DC enjoyed another banner year, as their album **For Those About To Rock We Salute You**, sailed to the top of the charts around the world. While the album failed to muster the same frenzied support as their classic **Back In Black**, it still supplied ample evidence that AC/DC remains without peer when it comes to cranking out riffs that can stun a charging rhino at 50 paces. Currently, guitarists Angus and Malcolm Young, vocalist Brian Johnson, bassist Cliff Williams and drummer Phil Rudd are in the studio mixing tracks for a planned live album due out by Spring.

"We're not a very demanding band," Johnson said recently. "We just play the music we like and hope that other people like it as well. Obviously they do," he laughed, "and to us that's the most important thing there is. When you work as hard as we do — when we're on stage or making albums — you want to feel that your efforts have been rewarded. Judging from the response we've gotten everywhere we've been, the fans have rewarded us very generously, and I want to take this opportunity to thank each and every one of 'em."



Steve Joester/Starfile

AC/DC's Angus Young once told us: "The biggest thing is if you've played one place and there's only 2,000 people and you go back next year and there's 6,000.

3. VAN HALEN (41,337 votes): "Boy, do we have some surprises lined up for everybody," a cheerful Michael Anthony promised as he took a short break during Van Halen's current world tour. "We're recording a lot of the shows on this tour, and our goal is to release a live album sometime in the near future. It'll have some of our standard hits on it, but it's gonna have a lot of new things as well. We're recording all sorts of strange little tunes during our concerts, and a whole bunch of 'em will pop up on the live album. I can guarantee it's not gonna be your conventional 'Van Halen Does Their Biggest Hits On Stage' package," he joked. "But let's face it, nothing this band does has ever been too conventional." Whether they're conventional or not, Van Halen's popularity remains unquestioned. With their most recent album, **Diver Down**, reaching the platinum sales plateau before the band even started their eight month tour, Van Halen continues to be one of rock's classic success stories. As Anthony put it: "I know Frank Sinatra said it first, but Van Halen's always managed to be successful by doing things 'our way.' "

4. THE ROLLING STONES (32,619 votes): It seems unbelievable that nearly 20 years after they released their first album, the Rolling Stones continue to battle

young upstarts like Van Halen for the title of America's most popular band. With their relentless riffing and unmatched flair for the dramatic, the Stones remain the very essence of rock and roll. As guitarist Keith Richards said, "We want to keep rocking until we drop."

With **Tattoo You** and **Still Life**, the Stones are the only band in the **Hit Parader** Top 10 to have released two chart-topping albums during the last year. But such success has apparently done little to dissipate their desire to keep on rockin'. Despite the continuing rumors of bassist Bill Wyman's possible retirement, it seems certain that the Stones will continue breathing new and vital life into the rock form as time goes on.

"Journey is just reaching its peak as a creative force."

5. JOURNEY (27,422 votes): Journey continues to confound the critics who claim that their music is too "faceless" and "bland" to be taken seriously. They've produced albums like **Escape**, that sell millions of copies, and write singles like *Who's Crying Now*, that continually fill the radio airwaves. With keyboardist Jonathan Cain adding another songwriting dimension to a band that already seemed overstocked with talent, Journey has now blossomed into America's premier pop-rock band.

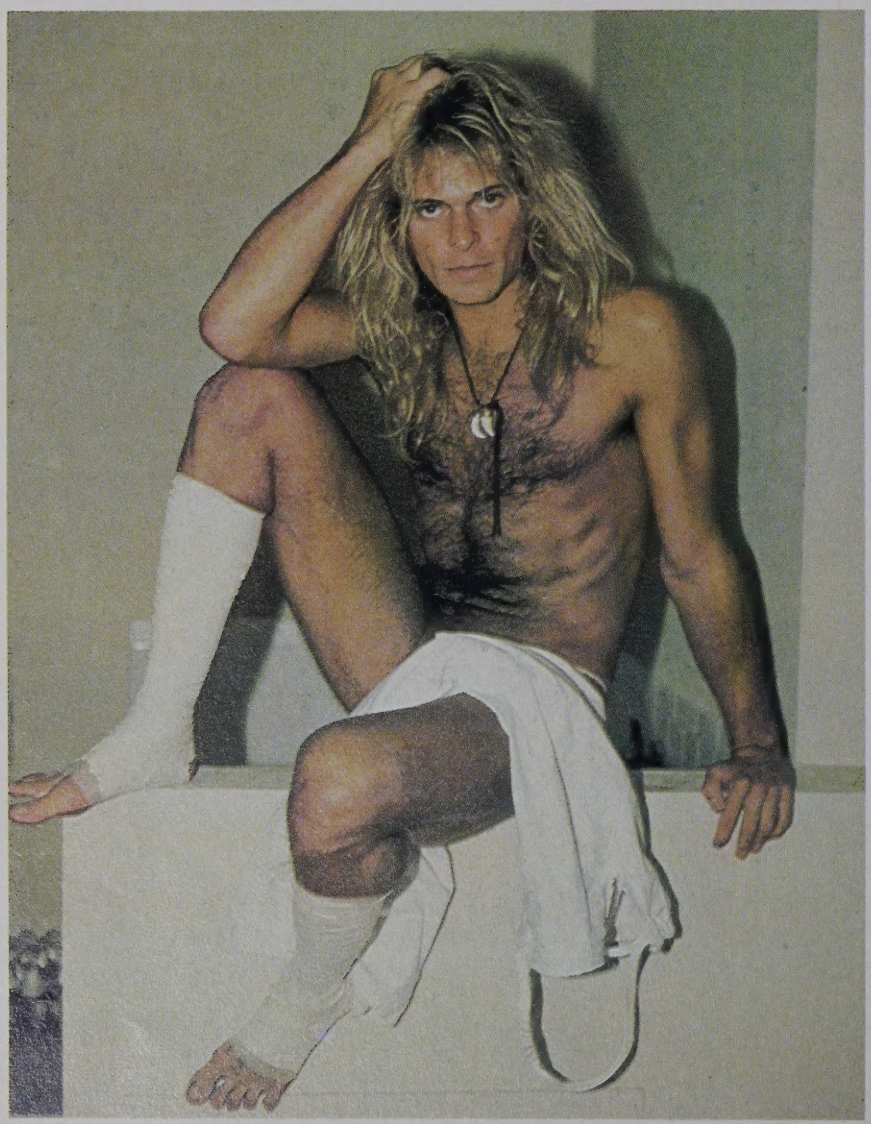
"Journey is just reaching its peak as a creative force," Cain stated recently. "We've established a commercial base that allows us to step out and try virtually anything we want. That's not to say that we're going to veer too far from what got us here," he added with a grin. "But our primary motivation now is to make sure that Journey keeps growing and improving all the time."

6. RUSH (26,827 votes): With the platinum certification of their most recent album, **Signals**, Rush has solidified its position as the most popular power trio in the universe. Geddy Lee, Neil Peart and Alex Lifeson have continually created musical opuses that blend heavy metal riffs with cerebral lyrical concepts, and, in the process, pleased both head-bangers and the more artistically inclined rock fans.

"We always hope that there are elements in our music that appeal to a widely diversified audience," Peart explained. "We're painfully aware that you can't please everybody all of the time, but Rush's musical concept allows for the inclusion of far-ranging artistic ideas. That's what keeps the music exciting for us to play and for the fans to hear."

7. REO SPEEDWAGON (24,016 votes): No band in rock and roll has enjoyed a more exciting and successful year than REO Speedwagon. Not only did this Midwestern quintet sell an incredible eight million copies of their last album, **Hi Infidelity**, but they followed up that vinyl victory with **Good Trouble**, a record that may do even better. Recent singles like *Keep The Fire Burnin'* and *Sweet Time* have kept the Speedwagon in the public eye, making REO America's unofficial ambassadors of good-time rock and roll.

"People always ask me why we kept on when things weren't going as well as they are now," said guitarist/vocalist Kevin Cronin with an ever-present smile. "The reason is simple: we enjoyed playing music more than anything else, and we still do. Now that we're having some success, it just makes playing that much more fun."



According to Van Halen's Dave Lee Roth: "I've picked out two or three of my favorite vices and just concentrate on those all the time."

8. LED ZEPPELIN (23,739 votes): Despite the fact that they haven't released an album in nearly three years, Led Zeppelin lives on in the minds of rock fans everywhere. With their album catalogue still selling at a brisk rate, and the recent re-emergence of both Robert Plant and Jimmy Page via solo projects, it seems that while Zeppelin may now be a thing of the past, their music will live on as long as there is rock and roll.

"Led Zeppelin will never play together again," Plant recently said, squashing rumors of a possible Zep reformation. "When you have a four-piece band, and it's not a four-piece anymore, there's no way it can ever become one again. All the rumors were nonsense."

9. KISS (18,331 votes): While they remain one of the most popular

American rock bands of all time, Kiss is a group with an uncertain future, especially with guitarist Ace Frehley gone from the fold. While the band plans to continue on with a new guitarist, Kiss must now re-ignite to recapture the glory that was once theirs. Hopefully, their latest album, **Creatures of the Night**, will accomplish this for the band.

"Kiss will exist as long as we feel there is life in the concept," said bassist Gene Simmons. "We're currently exploring many different directions, and new ideas are always under consideration. Kiss has become something bigger than the people involved. Occasionally, it seems to have a life of its own."

10. JUDAS PRIEST (17,591 votes): "Sometimes we rock so hard we scare me," said Judas Priest's fun-loving guitarist K.K. Downing recently. "We get so into the music, so involved with the din we're creating, that we almost become lost in our own little musical world. It's a scary, but wonderful experience. I only hope that our fans are able to share that experience with us."

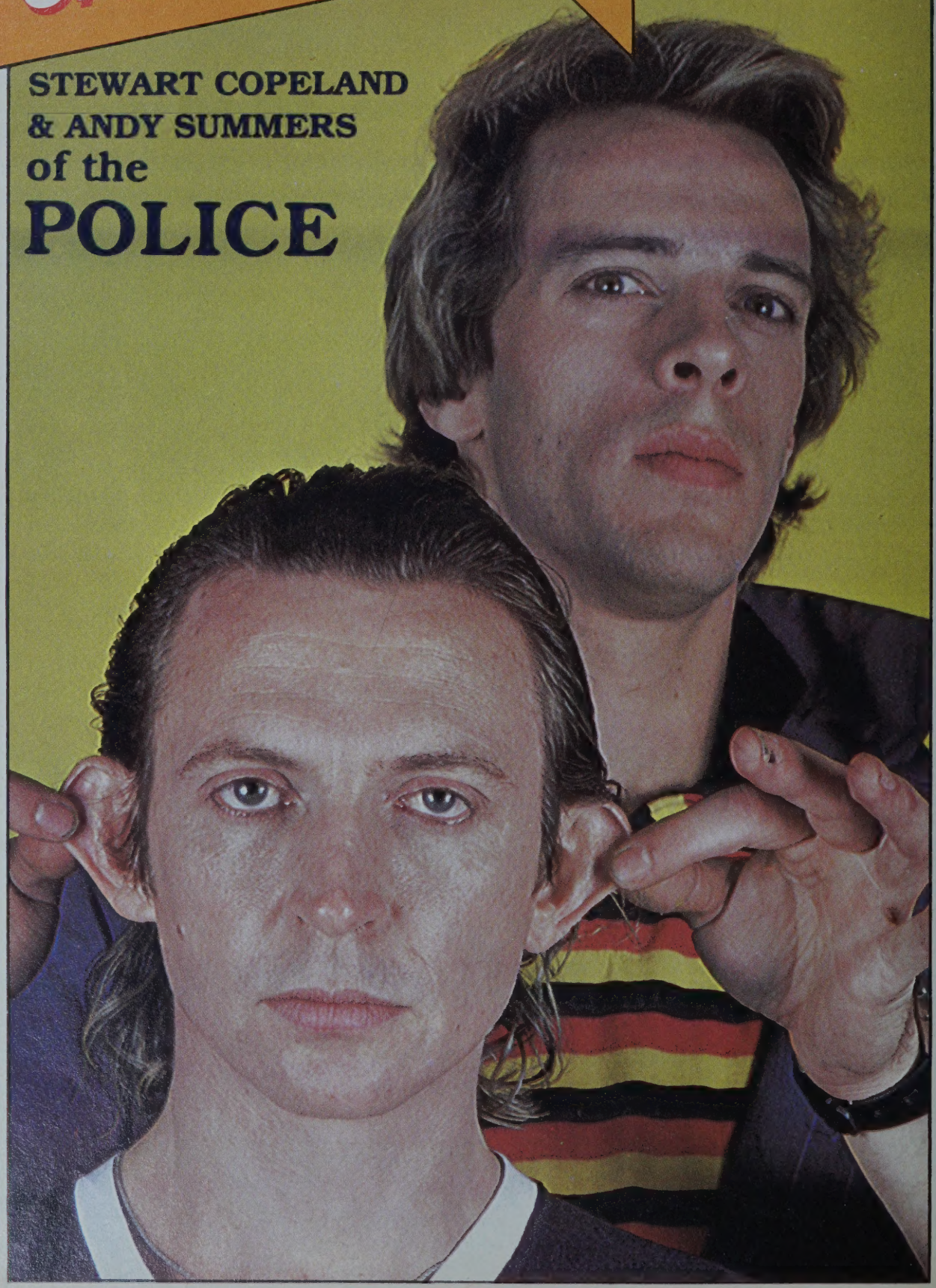
Their leap into the Top 10 proves that thousands of fans across the nation are indeed being turned on by the Priest's special brand of metallic mayhem. With **Screaming For Vengeance** their most successful LP yet, and the group's current tour bringing them to such hallowed halls as New York's Madison Square Garden for the first time, things look brighter than ever for Judas Priest. As Downing stated, "We won't stop rocking till we conquer this whole fuckin' planet!"

As Judas Priest's K.K. Downing said: "Sometimes we rock so hard we scare me."

There it is, the **Hit Parader Top Ten** as voted by you during 1982. The newcomers are Ozzy Osbourne and Judas Priest, while Cheap Trick and Styx dropped out over the past year. If your favorite band didn't make it, just remember: "There's always next year." Our ballots are in each issue. Twelve months from now we'll tally them up again, so don't mope, vote.□

After twenty years on top for the Rolling Stones, Mick Jagger says: "I don't know how I cope with the things I've done and still feel fit."

THAT'S Unbearable



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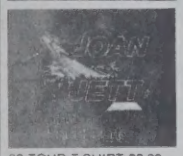

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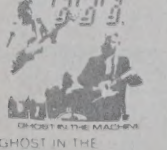

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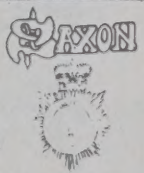

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Hit Parader is publishing a weekly rock & roll column, *Musical Notes*, which is now available to all newspapers from coast to coast. So if you are interested in reading the most up-to-the-minute rock news, call the entertainment editor of your local newspaper, and tell them to contact us for further details.

In your article about Satan in rock, you wrote that Christians are wrong for telling people at rock concerts what to do. How come you never mentioned that Black Sabbath's Ronnie James Dio asks his fans at concerts to mimic his salute to Satan? Also, if Kiss wasn't really evil, how come Gene Simmons is called the Demon and is into cannibalism? And how come you didn't mention how the Stones used the international Satanic symbol, a goat's head, for their album **Goat's Head Soup**, which in case you didn't know, was recorded during a Haitian voodoo ceremony and has a song called *Dancing With Mr. D* (the devil) where you can hear people in the background screaming from demon possession? And if AC/DC doesn't want to be known as evil, how come they use the word "hell" so carelessly? A lot of Kiss paraphernalia shows Simmons' tongue hanging out, a pagan symbol for demon worship. That's only a small fraction of occultic goings on. I am a Christian and still listen to rock, but am careful who I listen to.

Eric Schmidt
Pueblo West, CO

Did you know that John Oates worships the devil? So says the article I'm reading called *Hall & Oates*. Also, don't buy any Christopher Cross or Barry Manilow records; you might wake up possessed.

WE READ YOUR Mail

Ebet Roberts

Is this John Oates of Hall & Oates about to take possession of our photographer, or is it a Holiday Inn parking lot attendant directing traffic?

Now, on the other hand, AC/DC is just a band of good Christian boys having fun. Sure they write songs about hell, but they're against it. *Let's Get It Up* is an obvious reference to heaven!

Steve Shumate
Warner Robins, GA

When I was still in college a few years back, I did several papers on the subject of Satan in rock, and I spent a lot of time spinning records backwards. On AC/DC's *Back In Black*, the phrase "Let loose from the noose that's kept," backwards says "Satan helped me, yes he saved my life, hail Satan, hail Satan." In *Hell's Bells*, "I'll give you this, sensations up and down your spine" backwards is "Let me out, Satan has me prisoner, free me." And, of course, Led Zeppelin's *Stairway To Heaven*: "I will sing because I live with Satan and there's no escaping it, my sweet Satan; he will be sad, the one who makes me sad, the power is Satan." I'm not putting down heavy metal, I'm just saying it's a shame the music has to be perverted with this shit.

Anonymous
Gulfport, MS

Performers and fans have been taking enough bullshit from flower-passing religious assholes at the airports. It's time for us to fight back. I couldn't care less if Queen or Ozzy Osbourne write Satanic music or have drug-soaked lyrics. It's not mine or anybody else's business. I'll smoke pot if I want to. We don't tell the preachers what to preach, so they can't tell us how to rock and roll!

Les Giraudier
Coronach, SK, Canada

Why is there so much concern about Satanism in rock? The economy is going to hell anyway.

Jet Powers
Centerville, GA

This month's question for our readers to tackle: Why has *Hit Parader's* competition (we won't mention their names) copied us by devoting recent pages to heavy metal, song lyrics and a rock poll? The sharpest answers will be published in an upcoming issue.

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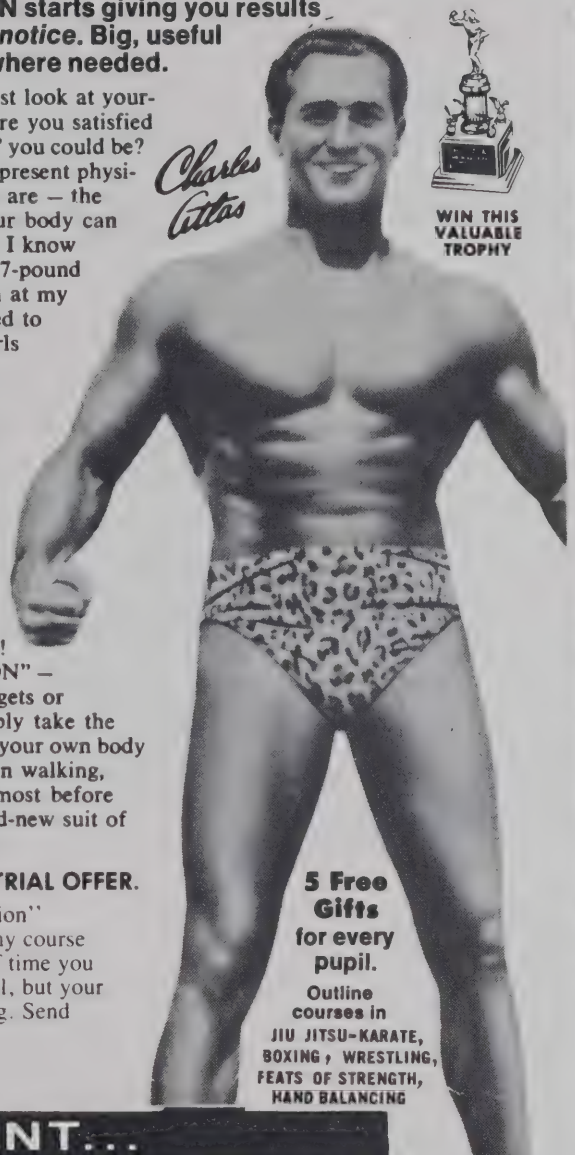

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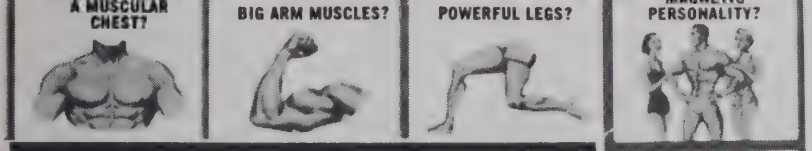

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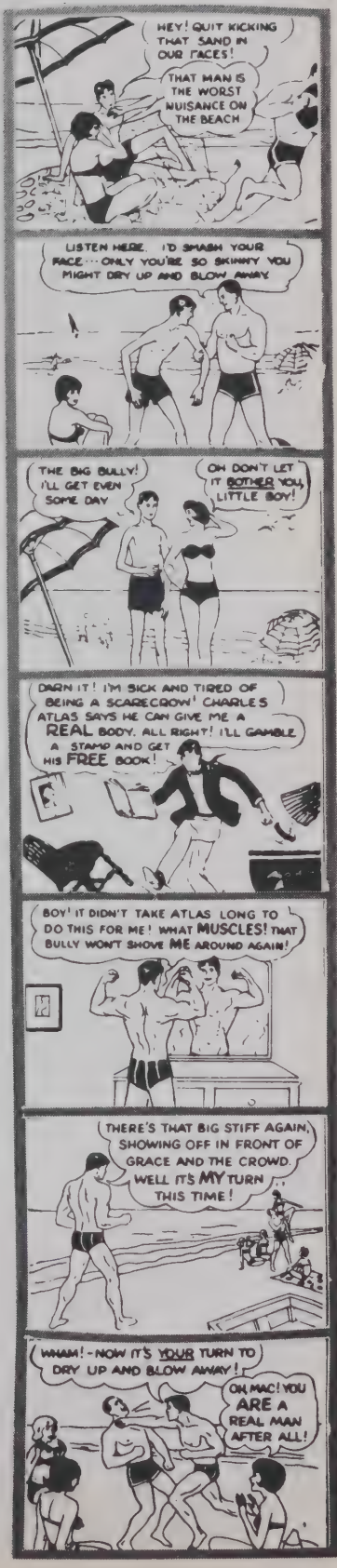
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THAT MAN IS THE WORST NUISANCE ON THE BEACH
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THERE'S THAT BIG STIFF AGAIN, SHOWING OFF IN FRONT OF GRACE AND THE CROWD. WELL IT'S MY TURN THIS TIME!
WHAM! - NOW IT'S YOUR TURN TO DRY UP AND BLOW AWAY!
OH, MAC! YOU ARE A REAL MAN AFTER ALL!

Part Two Of A Four-Part Van Halen Series.

Michael Anthony

by Andy Secher

Van Halen's Michael Anthony: "I wouldn't change jobs with any other bassist in the world."

Bassist Michael Anthony is Van Halen's unsung hero. On stage, while most of the crowd's attention is riveted on David Lee Roth's macho prancing or Eddie Van Halen's guitar histrionics, it's Anthony's job to stay in the background and keep the band's heavy metal steamroller on track. Despite his relative anonymity, since Van Halen's inception in 1974, Michael has been what Eddie Van Halen called, "the glue that's held the band together."

As the short, stocky, 27-year-old Chicago native sat around his disheveled hotel room prior to a gig during Van Halen's international tour, he admitted to occasionally feeling jealous about the attention heaped on his VH associates. But, he added quickly, "I realize that my major function in this band is to hold down the beat and make sure that Ed sounds good. Sure it's a little frustrating to see Al, Ed and Dave take off and really step out on stage while I'm restricted due to the nature of my instrument. I've come to accept that role, though. In fact, I wouldn't change jobs with any other bassist in the world."

In light of Van Halen's renowned big rock sound, it's rather ironic that Anthony's first love was the jazz trumpet — an instrument his father played with big bands throughout the Chicago area. In fact, his father's influence also convinced Michael to study the piano and the trombone, which he admitted, "really gave me an understanding of music."

At the age of 14, his parents moved to Los Angeles where Anthony hooked up with a high school rock band called Snake. After realizing that there wasn't much call for a trumpeter in a hard rock band, he wandered down to an L.A. pawn shop and picked up a bass for $15.

"Obviously, picking up the bass was the smartest move of my life," he chuckled. "But I love every instrument I've ever played. The piano is just great. It's got such a universal sound, and if you start playing it when you're young it really helps develop your rhythmic and melodic senses."

Brass instruments like the trumpet are really interesting, too.

"I was into jazz when I was younger — in fact, I first met Ed (Van Halen) at a jazz class eight years ago. Jazz opens you up musically. It really helps with your improvisational skills. A lot of the stuff I play during my bass solos has its roots somewhere back in jazz — even if those roots are buried pretty deep."

After those first high school gigs, Anthony began a serious study of bassists ranging from Jack Bruce to Jaco Pastorius. "When I was first getting into the bass I'd listen to everyone and everything," he said. "I was really into Harvey Brooks of the Electric Flag for awhile. Then Cream came along and Jack Bruce showed me what you could do with a bass in a rock context. Bruce and Tim Bogert (of Vanilla Fudge and Beck, Bogert and Appice) were the rock bassists that most influenced me. I never tried to copy them — I just picked up certain things I liked and tried to incorporate them into my own style."

While Anthony has yet to achieve the critical respect of a Bruce or a Pastorius, he has become recognized as one of the most aggressive bassists ever to tread the rock stage. His solo — always one of the highlights of Van Halen's live show — features Michael playing his instrument with his teeth, pounding on it with his fists and stomping on it with his feet.

"There are a lot of theatrics in my solo," he said with a laugh, "but there's also some pretty good playing. Van Halen's an aggressive band, so I've always felt that I have to maintain that aggressive edge when I step out front.

"I must admit though, that on this tour I've made a conscious effort to tone down some of my more outrageous antics," he laughed. "On our last tour I really kicked the shit out of a couple of my basses, and I promised myself that I wouldn't do that again. There was this one Yamaha bass that was just great for jumping and kicking around. It was built in a way that made it almost indestructible. I loved a challenge like that. The guys who made it said, 'You'll never break it.' My goal on that tour was to send it back to 'em — piece by piece."□

WHAT BECOMES A LEGEND MOST?

TED NUGENT

TALKS ABOUT HIT PARADER T-SHIRTS

Ted told us that he had just finished a physical exam: "The doctor said I'm like a specimen of perfect health. We did this treadmill exercise, you know, where they have you walking at increasing speed and angle to wear you out so they test you under exhaustive conditions. They had to give up. The doctor said, 'We don't have time to wear you out.' We did it for 15 minutes and I was still honking, you know?"

We've found that everything about Ted is remarkable, particularly his impeccable taste in clothes. From loin cloths to army fatigues the man is unquestionably a trend-setter. When we asked The Nuge what he wears when he really gets duded up, he uncovered this **HIT PARADER T-SHIRT.** Instantly, things started happening, things even we can't explain.

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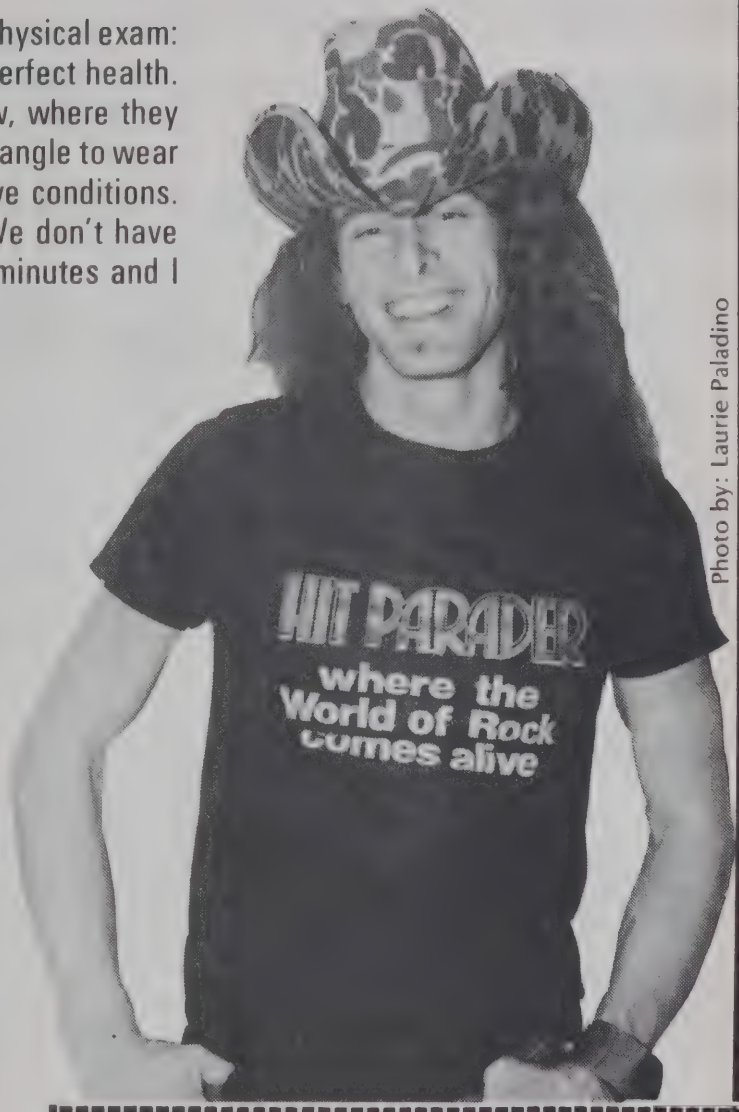

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BOB GELDOF climbing the wall

by Toby Goldstein

Boomtown Rat Is Not Just Another Brick.

Bob Geldof: "I am not the self-pitying asshole that you see on the screen."

"**The Wall** isn't like a horror film where you can hide and wait for the monster to pass," says the movie's star, Bob Geldof. "It's so hateful and disspirited that my sister cried all the way through, and other people have to get up and leave. It is excellent for a film to have that much power."

The Wall, for anyone who's lived in a cave since 1978, is the long-awaited Alan Parker-directed film adaptation of Pink Floyd's monumentally best-selling album. In extreme graphic visual language, punctuated by Gerald Scarfe's frightening animation, the movie is a verbatim translation of the record, which forms **The Wall**'s soundtrack. Parker is a highly acclaimed director, with **Fame** and **Midnight Express** among his credits; he was the main incentive for the participation of Geldof, whose Boomtown Rats' recently released **V Deep**.

"You don't often get a chance to work on your first movie with a director of Parker's stature. For a start, there's less chance of making an idiot of yourself. In retrospect I'm glad I did **The Wall** because it's one of the first British impressionist films and the highest compliment I can pay is that it makes you think."

Geldof readily admits that his feelings about Pink Floyd's music were negative, and he'd never even heard the album. Since the Boomtown Rats descend directly from late '70's punk, that's not surprising. But Geldof is definitely a man who likes few things better than a good verbal fistfight, and his occasional contact with Floyd members was fairly good-natured.

"Roger Waters would come on the set about three times a week. Dave Gilmour was around sometimes and Nick Mason dropped in now and again. There was no understanding musically, but we never set out to do that. I'm sure they don't like the Rats' stuff and I don't expect them to.

"I disagree basically with the whole premise of the film," Geldof continues. "What you've got is the story of this person, who because of events in his life becomes increasingly more neurotic and psychotic and eventually cracks up; his imagination and fantasies become very real and dangerous to him. Parallel to that, you've got these images of society in the same torment, and the two meet at the point where he becomes this destructive megalomaniac.

"The guy in the film didn't have such a bad life! His father died — so what? Thousands of people don't have any fathers or mothers and they can live a nice life."

When Geldof is presented with Roger Waters' portrait of a guilt-ridden, withdrawn, suicidal rock star as the grown-up result, he becomes more vehement. "I hate suicide! I have no time for it at all; it's the ultimate crutch, the final expression of self-pity, and self-pity is inverted ego.

"I am not the self-pitying asshole that you see on the screen," he says. "Nor am I guilty about whatever success we have, or about my derived wealth from it. If this society wishes to reward people who can write a hit song that's its problem and I'll take it, thanks. Dave Gilmour is not *at all* guilty about his wealth. He just buys another house somewhere which he never visits and is aware of how ludicrous the situation is.

"Everyone has times when they retire from the world, and that, essentially, is building a wall. But it's just as easy to put the phone back on the hook as it is to take it off, so what's the problem? But," he concludes, "it's Roger's point of view, and I'm allowed to disagree with it. We would talk, play snooker and have lots of arguments."

Geldof doesn't care if someone watching **The Wall** is a fan of the Boomtown Rats, or Pink Floyd, or has never heard of either one. To him, the movie is far more than another in the succession of rock films such as **Tommy**, to which it's already been compared.

"**Tommy** was crap!" Geldof exclaims. "The music was all right in patches, but ultimately meaningless. Deaf, dumb and blind boy, so what? So he has a wank and can see everything — it's ridiculous! If Pete Townshend was searching for God, I wish he'd not been so boring about it.

"**The Wall** is clever, it's better made, has better images, whether you like the music or not. It's more important, and if that sounds pretentious, I'm sorry. **Tommy** was just a story, but this film has something to say, with which you can agree or disagree. **The Wall** at its most effective should make people question the potential for hatred that exists within themselves."□

by Marc Shapiro

Roots MOTLEY CRUE

Each month, *Hit Parader* takes a rock star back to his old neighborhood. This month we go to Hollywood with Nikki Sixx, whose heavy metal band, Motley Crue, recently released its debut album, *Too Fast For Love.*

Aldo Panzieri

Motley Crue's Nikki Sixx: "I was a real juvenile delinquent, but when I was growing up, I really didn't feel there was anything else for me to be."

When Motley Crue's bass player Nikki Sixx was growing up, he wasn't as likely to succeed as he was to do hard time in prison.

"I was a pretty rowdy kid," remembers Sixx during a recent rehearsal break. "I was being kicked out of school on a regular basis by the time I was 12 years old. But it was never for anything heavy; just run of the mill things like fighting.

"I was the type of kid who used to hang out in the hallway at school trying to figure out a reason not to go to class. I was the least likely to succeed at anything."

Nikki's misspent youth entailed a lot of stops. The Sixx family lived in San Jose and Seattle before finally settling in Los Angeles. Although much of his early days are blurry, Nikki vividly remembers the time, just prior to the Los Angeles move, when he took on the image of Light Fingers Louie.

"I stole my first guitar," he recalls with a laugh. "I walked into a music store with an empty guitar case and asked the guy at the counter for a job application. When he turned around, I stuck a gold-top Les Paul guitar into the case and closed it up. I thanked the guy for the application, told him I'd fill it out and bring it back, then walked out of the store with the guitar.

"I was a real rambunctious kid," Nikki continues. "I could get away with anything and not get caught. I admit I was a real juvenile delinquent, but when I was growing up I really didn't feel there was anything else for me to be."

By the time Sixx turned 14, his attitude began to strain his home life. "My parents thought I was mentally over the hill. Things got so bad that I just finally had to leave home."

Nikki spent the next few years rattling around the streets of Hollywood, making his living as a clerk in any number of area music stores and soaking up the rock and roll culture of the City of Angels at midnight.

"You could always find me hanging out at clubs like The Whisky and The Starwood. I used to sneak into The Rainbow Bar and Grill (a Los Angeles rock star hangout) long before I was old enough to get a drink.

"After the clubs closed for the night, I'd go hang out at the Denney's 24-hour restaurant on Sunset Boulevard. That was a real bizarre period in my life. Everybody used to sit around these places getting drunk, posing like you wouldn't believe, and just basically trying to outcool everybody else," says Nikki.

But Sixx says that his early years in the streets and clubs were spent with more ambitious pursuits than trying to be hip.

"I was basically trying to formulate all the things I had seen and heard into a kind of musical concept. I always had rock and roll on the brain. When other kids were into sports I was into rock and roll. I've always idolized rock stars and wanted to be like them. And to my way of thinking being into rock and roll meant hanging out, causing trouble and looking for good times.

"When Motley Crue was formed, I found myself in a band that seemed to personify the things I wanted out of rock. So, in that sense, I had finally grown up," laughed Nikki.□

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ATHENA

(As recorded by The Who)

PETE TOWNSHEND

Athena
I had no idea how much I need her
In peaceful times I hold her close and I feed her
My heart starts palpitating when I think my guess was wrong
But I think I'll get along
She's just a girl
She's a bomb.

Athena
All I ever want to do is please her
My life has been so settled and she's the reason
Just one word from her and my troubles are long gone
But I think I'll get along
She's just a girl
She's a bomb
She's a bomb
Just a girl, just a girl
Just a girl, just a girl
Just a girl, just a girl
She's just a girl.

Athena
My heart felt like a shattered glass in an acid bath
I felt like one of those flattened ants you find on a crazy path
I'd have stopped myself to give her time
She didn't need to ask
Was I a suicidal psychopath
She's just a girl
She's a bomb
She's just a girl
She's a bomb
Consumed
There was a beautiful white horse I saw on a dream stage
He had a snake the size of a sewer pipe livin' in his rib cage
I felt like a pickled priest who was being flambed
You've got me requisitioned blondie
She's just a girl
She's a bomb
I'm happy
She's a bomb
I'm ecstatic
Just a girl, just a girl
Just a girl, just a girl
Just a girl, just a girl
Just a girl.

Look into the face of a child
Measure how long you smiled
Before the mem'ry claimed
How long would children remain
How long could children remain.

Athena
You picked me up by my lapels and screamed "leave her"
I felt like waking up in heaven on an empty meter
And now you're stuck with a castrated leader
And I hate the creep
I didn't mean that
She's a bomb
I just said it
She's a bomb
Please
She's a bomb.

Athena
I had no idea how much I need her
My life has been so settled and she's the reason
Just one word from her and my troubles are long gone
Ooh but I get along
She's just a girl
She's a bomb
She's just a girl
She's a bomb.

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YOU CAN DO MAGIC

(As recorded by America)

RUSS BALLARD

I never believed in things that I couldn't see
I said, "If I can't feel it
Then how can it be"
No, no magic could happen to me
And then I saw you
I couldn't believe it
You took my heart
I couldn't retrieve it
Said to myself, "What's it all about"
Now I know there can be no doubt.

You can do magic
You can have anything that you desire
Magic
And you know you're the one who can put out the fire
You know darned well when you cast your spell
You will get your way
When you hypnotize with your eyes
A heart of stone can turn to clay
Doo doo doo doo doo doo
Doo doo doo doo doo doo.

And when the rain is beating upon the window pane
And when the night it gets so cold
When I can't sleep
Again you come to me
I hold you tight and the rain disappears
Who would believe it
With a word you dry my tears.
(Repeat chorus)

And if I wanted to
I could never be free
I never believed it was true
But now it's so clear to me
You can do magic
You can have anything that you desire
Magic
And you know you're the one who can put out the fire
You know darned well when you cast your spell
You will get your way
When you hypnotize with your eyes
A heart of stone can turn to clay
Doo doo doo doo doo doo
Doo doo doo doo doo doo
You're the one who can put out the fire.

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BREAK IT TO ME GENTLY

(As recorded by Juice Newton)

DIANE LAMPERT
JOE SENECA

Break it to me gently
Let me down the easy way
Make me feel that you still love me
If it's just for one more day
Break it to me gently
So my tears won't fall too fast
If you go then go slowly
Let me love you till the last
The love we shared for oh so long
Is such a big part of me
If you must take your love away
Take it gradually
Break it to me gently
Give me time to ease the pain
Love me just a little longer
'Cause I'll never love again.

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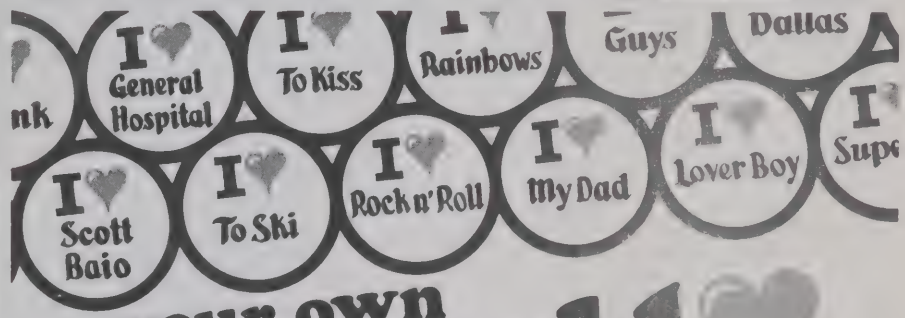

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SOUTHERN CROSS

(As recorded by Crosby, Stills & Nash)

RICHARD CURTIS
MICHAEL CURTIS
STEPHEN STILLS

Got outta town on a boat going to Southern islands
Sailin' a reach before a following sea
She was makin' for the trades on the outside
And the downhill run to Papeete
Off the wind on this heading lie the Marquesas
We got eighty feet of the waterline
Nicely makin' way
In a noisy bar in Avalon I tried to call you
But on a midnight watch I realized
Why twice you ran away.

Think about, think about how many times I have fallen
Spirits are usin' me
Larger voices callin'
What heaven brought you and me
Cannot be forgotten
I have been around the world
Lookin' for that woman girl
Who knows love can endure
And you know it will.

When you see the Southern Cross for the first time
You understand now why you came this way
Because the truth you might be running from is so small
But it's as big as the promise
The promise of a comin' day
So I'm sailing for tomorrow
My dreams are a-dying
And my love is an anchor tied to you
Tied with a silver chain
I have my ship and all her flags are a-flying
She is all that I have left
And music is her name.

Think about, think about how many times I have fallen
Spirits are usin' me
Larger voices callin'
What heaven brought you and me
Cannot be forgotten
I have been around the world
Lookin' for that woman girl
Who knows love can endure
And you know it will
And you know it will
Ooh ooh ooh ooh
Ooh ooh ooh ooh
So we cheated and we lied and we tested
And we never failed to fail
It was the easiest thing to do
You will survive being bested
Somebody fine will come along and make me forget about lovin' you
And the Southern Cross.

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I RAN

(As recorded by A Flock Of Seagulls)

SCORE
SCORE
MAUDSLEY
REYNOLDS

I walked along the avenue
I never thought I'd meet a girl like you
Meet a girl like you
With auburn hair and tawny eyes
The kind of eyes that hypnotise me thru'
Hypnotise me thru'.

And I ran
I ran so far away
I just ran
I ran all night and day
I couldn't get away.

A cloud appears above your head
A beam of light comes shining down on you
Shining down on you
The cloud is moving nearer still
Arora Borealis comes in view
Arora comes in view.

And I ran
I ran so far away
I just ran
I ran all night and day
I couldn't get away.

Reached out a hand to touch your face
You're slowly disappearing from my view
Disappearing from my view
Reached out a hand to try again
I'm floating in a beam of light with you
A beam of light with you.

And I ran
I ran so far away
I just ran
I ran all night and day
And I ran
I ran so far away
I just ran
I couldn't get away.

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SOMEBODY'S BABY (From the Soundtrack Album "Fast Times At Ridgemont High")

(As recorded by Jackson Browne)

JACKSON BROWNE
DANNY KORTCHMAR

Well just-a look at that girl with the lights comin' up in her eyes
She's got to be somebody's baby
She must be somebody's baby
All the guys on the corner stand back and let her walk on by
She's got to be somebody's baby
She's must be somebody's baby
She's got to be somebody's baby
She's so fine
She's probably somebody's only light
Gonna shine tonight
Yeah she's probably somebody's baby all right.

I heard her talkin' with her friend when she thought nobody else was around
She said she's got to be somebody's baby
She must be somebody's baby
'Cause when the cars and the signs and the street lights light up the town
She's got to be somebody's baby
She must be somebody's baby
She's got to be somebody's baby
She's so
She's gonna be somebody's only light
Gonna shine tonight
Yeah she's gonna be somebody's baby tonight.

I try to shut my eyes
But I can't get her outta my sight
I know I'm gonna know her
But I gotta get over my fright
Well I'm just gonna walk up to her
I'm gonna talk to her tonight.

Yeah she's gonna be somebody's only light
Gonna shine tonight
Yeah she's gonna be somebody's baby tonight
Gonna shine tonight
Make her mine tonight
Gonna shine tonight
Make her mine tonight.

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GYPSY

(As recorded by Fleetwood Mac)

STEVIE NICKS

So I'm back to the velvet underground
Back to the floor that I love
To a room with some lace and paper flowers
Back to the gypsy that I was
To the gypsy that I was.

And it all comes down to you
Well you know that it does
Well lightning strikes, maybe once, maybe twice
Ah and it lights up the night
And you see your gypsy
You see your gypsy.

To the gypsy that remains
Faces freedom with a little fear
I have no fear
I have only love
And if I was a child
And the child was enough
Enough for me to love
Enough to love.

She is dancing away from me now
She was just a wish
She was just a wish
And a memory is all that is left for you now
You see your gypsy oh
You see your gypsy ooh ah.

Lightning strikes, maybe once, maybe twice
And it all comes down to you
And it all comes down to you
Lightning strikes, maybe once, maybe twice
And it all comes down to you.

I still see your bright eyes, bright eyes
And it all comes down to you
I still see your bright eyes, bright eyes
And it all comes down to you
I still see your bright eyes, bright eyes
(She was just a wish)
(She was just a wish)
And it all comes down to you
Lightning strikes, maybe once, maybe twice
And it all comes down to you.

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HOT IN THE CITY

(As recorded by Billy Idol)

BILLY IDOL

Stranger, stranger
Stranger, stranger.

It's hot here at night
Lonely, black and quiet
On a hot summer night
Don't be afraid of the world we've made
On a hot summer night
Cause when a long legged lovely walks by
Yeah you can see the look in her eye
Then you know that it's.

Hot in the city
Hot in the city tonight (tonight)
Hot in the city
Hot in the city tonight (tonight).

Stranger, stranger.

For all the dreams and schemes people are as they seem
On a hot summer night
Don't be no fun
Don't forget you're young
On a hot summer night
A sometime someone you're not
Don't wait to see what you've got
Cause you know that you're.

Hot in the city
Hot in the city tonight (tonight)
Alright
Hot in the city
Hot in the city tonight (tonight).

Well I walk until my feet drop
I'm a train when I'm hateful
Yeah lay it right down now
And I'll ride until your head breaks
And I'll walk until my brain pops
And I'll move with the beat now
I'm a train when I'm hateful
And I really feel the heat now
New York.

Hot in the city
Hot in the city tonight (tonight) little girl
Hot in the city
Hot in the city tonight (tonight) yeah
Hot in the city
Hot in the city tonight little girl (tonight) little girl
Hot in the city
Hot in the city tonight little girl (tonight)
I really love you baby
Hot in the city
Hot in the city tonight (tonight).

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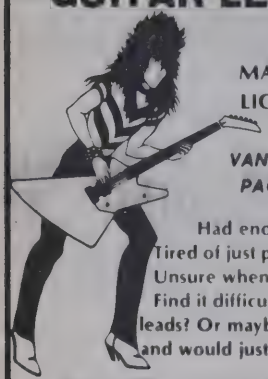

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JOHNNY CAN'T READ

(As recorded by Don Henley)

DON HENLEY
DANNY KORTCHMAR

Football, baseball, basketball games
Drinkin' beer, kickin' ass and takin' down names
Well a top down, get around, shootin' the line
Summer is here and Johnny's feelin' fine.

But Johnny can't read
Summer is over and he's gone to seed
You know that Johnny can't read
He never learn'd nothin' that he'll ever need.

Johnny can dance and Johnny can love
Johnny can push and Johnny can shove
Johnny can hang out
Johnny can talk tough
Johnny can get down
And Johnny can throw up.

But Johnny can't read
Summer is over and he's gone to seed
You know that Johnny can't read
He never learn'd nothin' that he'll ever need.

Well is it the teacher's fault
(Oh no)
Is it mommy's fault
(Oh no)
Is it society's fault
(Oh no)
Well is it Johnny's fault
(Oh no).

Couple years later Johnny's on the run
Johnny got confused and he bought himself a gun
Well he went and did somethin' that he shouldn't oughta done
F.B.I. on his tail
"Use a gun; go to jail".

But Johnny can't read
Summer is over and he's gone to seed
You know that Johnny can't read
He never learn'd nothin' that he'll ever need.

Well is it teacher's fault
(Oh no)
Is it mommy's fault
(Oh no)
Is it the president's fault
(Oh no)
Well is it Johnny's fault
(Oh no).

Johnny can dance and Johnny can love
Johnny can push and Johnny can shove
Johnny can pinball
Johnny can talk tough
Johnny can get down
And Johnny can throw up
Johnny can't read
Johnny can't read.

Well recess is over
Recess is over
Sitcoms, T. and A.
Johnny's mind is blown away
Cop shows
Horror flicks
Johnny's brain is full of it
Rock show
Video.

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VOYEUR

(As recorded by Kim Carnes)

KIM CARNES
DAVID ELLINGSON
DUANE HITCHINGS

When voices through the thin walls speak of aberrant behavior
And the video's her only savior
She turns it on when they're all gone
And then she turns and slips her high heels on
Shadows fill the room
And she starts movin'.

Voyeur, voyeur
Are ya hot tonight
Dance, dance, dance
Till it makes ya feel good
Voyeur, voyeur
Who ya got tonight
Well love is still alive
It's just locked up inside.

Lingerie and loveliness still lookin' for a strange and sweet caress
Her love life's hot but her life's a mess
She's got no minor vices
And she makes no excuses
And she concedes that she's the one she pleases.

Voyeur, voyeur
Are ya hot tonight
Dance, dance, dance
Till it makes ya feel good
Voyeur, voyeur
Who ya got tonight
Well love is still alive
It's just locked up inside.
(Repeat)

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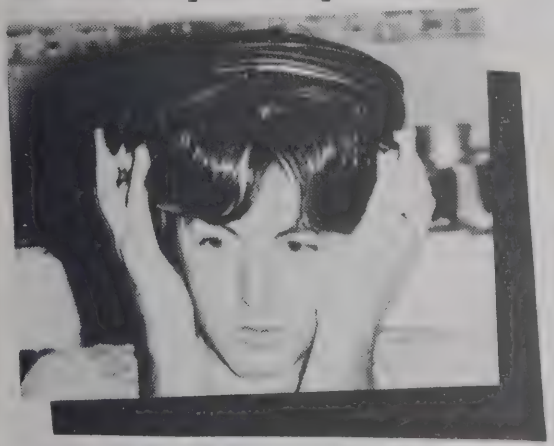
ROCK&ROLL Revue

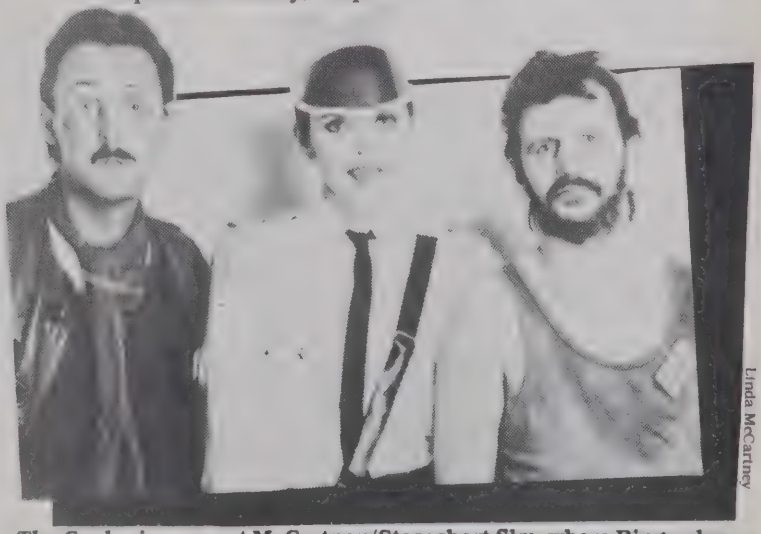
THE BEATLES

The year 1983 will mark 20 years since the Beatles invaded America, the greatest conquest imaginable. The Fab Four's thrilling victory created only joy for the defeated, without a moment of agony. Here again are the Beatles, past and present.

John, Paul, George and Ringo during the filming of their splendid comedy, *Help!*

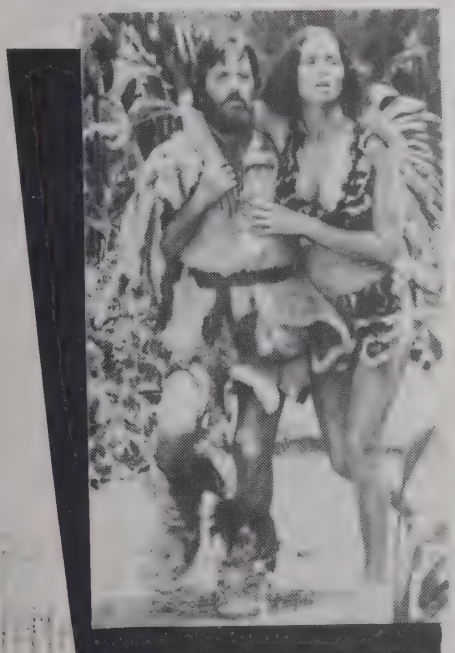


In the studio with Paul McCartney as he listens to *Tug Of War.*



Linda McCartney

The Cooler is a recent McCartney/Starr short film, where Ringo plays a prisoner in solitary confinement.



The heroic Ringo Starr, rescuing Barbara Bach (his real-life wife) in *Caveman.*

Come along for the *Magical Mystery Tour.*

Record Reviews

by Roy Trakin

RUSH
Signals

Although this Canadian trio were perennial **Hit Parader** faves even before they scaled the platinum heights, their mass appeal has always eluded me. In the past, Rush's elaborate, arcane puns and solemn, technically superior musicianship always left me high and dry. Then Geddy Lee goes off and shows he's got a sense of humor by parodying himself on Doug and Bob's *Take Off*. And, with **Signals**, dawgone if these hosers haven't gone out and discovered the clipped rhythms of the new wave.

Now, don't fret, loyal Rush fans. I haven't called 'em punks or anything like that, but in songs like the reggae-tinged *Digital Man* and the first single, *New World Man*, the band sounds like they've been listening to a little Police.

Rush have always shown an interest in the way things are built and fall apart, but **Signals** takes the band to its logical conclusion, lavishing interest on *Subdivisions*, *Chemistry*, *The Weapon* and *Countdown* (complete with actual NASA recordings). The result is as dryly precise as ever, but at least the guys seem like they're trying to turn the heavy metal minions onto something a little different this time.

Bob Leafe

Still, those faithful who wouldn't know Ayn Rand from Ozzy Osbourne will get their share of soaring synthesizers, rippling Alex Lifeson guitar solos, Neal Peart's everything-but-the-kitchen-sink drum kit and, of course, Geddy Lee's you're-squeezing-my-balls-that's-why-I'm-squealing-like-this vocals. In short, Rush still rocks, but, for me, they never quite take off.

STEVE WINWOOD
Talking Back To The Night

Arc of a Diver proved to be a surprising commercial success when Steve Winwood's one-man wall-of-muzak and soulful croon turned out to fit the new mellow, adult-oriented AOR format like a

silk glove. It may have taken Little Stevie W. four years to produce that platinum-seller, but he's taken just eighteen months to come back with a highly listenable successor in **Talking Back To The Night**, his third post-Traffic solo effort.

Joe Cocker's cover whet my appetite for the album's title tune, certainly the centerpiece of the record, though Winwood's languid, smoothed-over version doesn't heat up until the Will Jennings-penned chorus. Jennings' lyrics are the only contributions to the LP not a product of Winwood's fertile mind, and that may be part of the problem. The greeting card verse just doesn't provide the necessary tension which Winwood's single-handed musical control eliminates in favor of placid consistency.

Talking Back To The Night is a remarkably friction-free record, the perfect solution to soothe the nerves in these troubled tempestuous times. Winwood's voice has matured into a vessel every bit as plaintive as the most heartbreaking r&b stylists, even if the instrumentation bubbles and the words becalm without ever rushing in and stating anything.

Listening to Steve Winwood has become the aural equivalent of contemplating a still-life. Your mind gets emptied of thought, which might not be such a bad idea after all, in a Zen sort of way.

JUDAS PRIEST
Screaming For Vengeance

These black leather bikers have the most despairing, alienated stance of all the heavy metallers, and **Screaming For Vengeance** shows this bleak view with unrelenting bile. Priest doesn't bury its sadomasochism in safe metaphor; not with song titles like *Bloodstone*, *(Take These) Chains*, *Pain and Pleasure* and the title track. For the most part, vocalist Rob Halford, along with guitarists K.K. Downing and Glenn Tipton write about being wronged by some babe whom they'd just as soon blast back to hell. But don't think these guys are woman-haters. Oh, no. They'd just as soon send *you* screaming for cover. Or me. Which they do.

Judas Priest are throwbacks to the **Conan the Barbarian** school of ethics, replete with high-pitched vocals that represent the tortured cry of the primative, while their slashing metallic guitars gleam like ancient swords and screech like modern-day motorcycles. Although Judas Priest dabble in Fascist fetish on *Electric Eye*, they rail against the world as a "manacled place" in the title cut, proving their hardcore politics are at least as double-edged (read: confused) as, say, Black Flag's.

Except for the distorted view of relationships on *(Take These) Chains* and the honest, lustful bewilderment in *Pain and Pleasure* and *Fever*, Judas Priest are dispensing the same old rock cliches. Do even their most ardent fans need *another* album?

DONNA SUMMER
Donna Summer

ARETHA FRANKLIN
Jump To It

These one-time reigning divas of disco and soul crossover one another as they play musical chairs with producers in search of expanded horizons. Donna Summer, the Queen of Studio 54 with her seminal Moroder/Bellotte hits, *I Feel Love* and, later on, *Bad Girls*, actually delivered an album that was quashed by label prexy David Geffen in favor of a brand-new LP produced by multi-Grammy winner Quincy Jones. The legendary Aretha has been angling ever more into the MOR-stream for a few years now, and this time Lady Soul hooks up with current smoothie Luther Vandross. Ironically, while Summer abandons the rhythm machine cool for some roots — R&B and rock — Aretha takes refuge in the lush pop stylizations essayed by Vandross with his neo-classical methods.

Donna Summer is designed to show its artist's versatility: *Love Is In Control*, the first single, snaps, crackles and pops with Quincy's patented perky production, but the real surprise is Donna's unlikely cover

of Jon and Vangelis' *State of Independence*, a spare, tick-tock synth reinterpretation that works. Summer's own *Livin' In America* tackles the same theme with a catchy melody and sharp rhythm, though the message seems a bit optimistic considering Donna herself had to make it in Germany before becoming a star in the States.

Protection, the number written for her by Bruce Springsteen, takes the intro from *Reach Out I'll Be There* and plunges into one of the Asbury Park kid's breathless hooks; Donna more than holds her own in the Boss' shadow. Summer may be the only black female singer around who can effortlessly traverse rock, pop and disco.

From the evidence of her smokey ballad, *Lush Life*, though, it is apparent Donna still can't hold a torch to Aretha when it comes to straight-out soul, even if **Jump To It**'s glitzy arrangements all but smother Franklin's own transcendent wail. The title track is a dance-floor hit, but its clickety-click rhythm track doesn't come alive until Aretha's voice rings out clear as a bell. She even gets to do a bit of a rap in that one; most of the time, though, Aretha builds up to a climax in songs like *This Is For Real*, *I Wanna Make It Up To You* (with Levi Stubbs and the Four Tops) and Smokey Robinson's *Just My Daydream* only to be cut short by fadeouts.

On their new albums, Donna Summer tries to do R&B when her forte is Eurodisco, while Aretha Franklin does exactly the opposite. Next time maybe they'll swap producers and get it right.

BILLY SQUIER
Emotions In Motion

With last year's multi-platinum **Don't Say No**, this journeyman rocker saw hard work and an endless series of opening concert spots finally pay off. Now, Boston-born Billy Squier, who plied his trade for such critically acclaimed outfits as Piper and the Sidewinders in the '70s, is ready to enjoy a stay in the spotlight.

Emotions In Motion is "the follow-up album," and no expense has been spared. Pop baron Andy Warhol was brought in for the cover art, while Queen members Freddie Mercury and Roger Taylor sing along on the title track. All in all, it's a sleek professional package, but an absolutely honest one at the same time. Squier has managed to synthesize some classic rock elements from both sides of the Atlantic.

The first track, *Everybody Wants You*, comes on like **White Album** Beatles, and *In Your Eyes*, a classically structured ballad, starts off with *You Can't Always Get What You Want* and ends up as yearning Rod Stewart. *Keep Me Satisfied* and the title song even reach into the new wave grab-bag, the former a Rockpile type tribute to good ol' Chuck Berry, the latter an African rhythm with echoed vocal that borrows equally from Queen and Talking Heads.

Billy Squier is certainly not on any kind of cutting edge. He's a solid workman who's earned everything he's gotten from rock. In this era of shrinking returns, **Emotions In Motion** at least offers good value for your money.

WARREN ZEVON
The Envoy

In the past, he's been called the F. Scott Fitzgerald, the Raymond Chandler or the Sam Peckinpah of pop. This time, he's Middle East negotiator Philip Habib. You figure it. Me, I'll take Jackson Browne's latest discovery, Greg Copeland.

Warren Zevon comes on like Mr. On-The-Edge-Of Psychosis, but something tells me his insanity is about as real as a white Xmas in El Lay. He's dreaming.

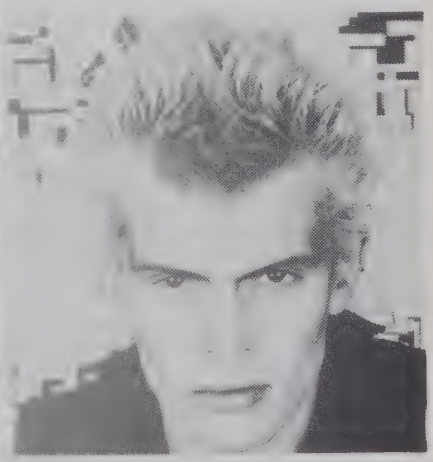
But don't get me wrong. Warren Zevon certainly knows what to write songs about. The title track is a *Lawyers, Guns and Money* riff that rattles off *au courant* events — El Salvador, Iraq, Israel, Lebanon — like a newscast. *Ain't That Pretty At All* clumsily lampoons slam-dancing while *Charlie's Medicine* is an anti drug song with sorrow and pity. Only trouble is, Zevon's political acumen rivals the Clash's for being dangerously misinformed and fantasized without that band's naive energy. Warren Zevon's craziness is that of the middle-class, whose liberalism has been twisted out of

its own violent reality. The man's living proof that you can be just as neurotic in Los Angeles as you can in New York.

BILLY IDOL
Billy Idol

Spiky-haired London punk and fashion plate Billy Idol has moved to N.Y., and his post-Gen X solo debut finds him adapting quite nicely to that city's street-beat. *Come On, Come On* flies out of the starting gate with jangling Brit-pop guitars, but *White Wedding*, which follows, foreshadows even better things with its sardonic, but unpretentious Lou Reed vocal and a budding sense of satire in its tale of a pregnant bride. Better still are the Jim Morrison-by-way-of-Iggy popisms in *Nobody's Business*.

Idol continues his quest for the Rock Disco throne with the rub-a-dub-dub jungle drums of *Love Calling, It's So Cruel* and the in-crowd atmosphere of *Shooting Stars*. The man who has penned such punk anthems as *Your Generation* and *Wild Youth* first espoused the self-absorbed narcissism of the post-new wave '80s with his revealingly titled *Dancing With Myself*. And, while his first solo effort also celebrates hedonism, it does so with an earnestness that flips back and forth from world-weary cynicism to naive innocence.



Like his own heroes — Bowie, Iggy and Reed — Idol is a romantic fool underneath a strutting peacock exterior. You may poke fun at Billy Idol's foolishness and his naked ambition — the pleasant surprise is that the man who would be a teen idol has found the perfect pop music correlative to his careerist strivings.□

Celebrity Rate-a-Record

by Charley Crespo

with

JUDAS PRIEST

K.K. Downing, Judas Priest's blond guitarist, says he doesn't listen to music much, but when he's home, he prefers to listen to fellow headbangers like Saxon. While in New York preparing for a nationwide concert tour, we sat K.K. in front of a stereo and asked him to pick songs he wanted to hear from a pile of new 45s. Here are his first impressions.

Burning Down One Side, **Robert Plant**
I don't think that's going to be a hit for him. I think he'll have a hit with this album, but not with this song. I don't particularly like it. Excellent vocal sound as usual, but it's lacking something.

Secrets, **Van Halen**
I don't like it. Don't think there's very much to say about it except I don't like it. That's it really.

He's So Dull, **Vanity 6**
One thing about that record, it's dull. The picture cover's great. Come and see us anytime. Strangle me with fishnet stockings. If they're going to kill me, strangle me in lingerie. I want to die in style.

Rock And Roll Party In The Streets, **Axe**
They opened some shows for us. This is not one of their better compositions, because they're excellent songwriters. Axe is a very competent rock band, but like with a lot of rock bands, the better songs don't wind up on 45s. Even with us; I haven't liked any of our singles.

Love Action, **The Human League**
Sounds a bit like the Doors. You'll probably hear it in the discos, but I don't want to hear it now. After 40 seconds, I've got to stop it. It's not my cup of tea.

Bound And Gagged, **Ted Nugent**
I've got to try to be honest — I might wind up in a ditch. I like Ted Nugent, but I don't think this is totally representative of his work. It's not his usual mega-headbanging technique.

If You See Kay, **April Wine**
Sorry I didn't get the title first. I think the pun is the best part of it. That's it then. I was totally bored by all of them.□

Laurie Paladino

Judas Priest's K.K. Downing: "Strangle me with fishnet stockings. I want to die in style."

THE WHO

their final countdown

by Ray Bonici

Exclusive Interview With Pete Townshend In London Just Before Hitting The Road.

Pete Townshend: "Within the next 18 months, we might see an end to the Who's touring life."

Pete Townshend is composed as he sits in the meditation room of his home. He looks healthy, mostly because he is no longer partaking in the evils of the devil alcohol. That demon had the Who's mainman on the verge of physical and mental destruction. His alcoholic thirst even threatened to destroy the existence of the band, years before their planned farewell.

"I do have a self-destructive streak," Townshend acknowledges before assuring that the annihilative actions are a thing of the past. Empty glasses, never filled, all round now.

Personal victories aside, Townshend has had an endless river of other successes. As a solo artist, his two LPs — **Empty Glass** and **All The Best Cowboys Have Chinese Eyes** — were welcomed into the music community wholeheartedly. His exploits as a member of the Who have long been logged as revolutionary. Yet, Townshend hardly has the instantly recognizable face the calibre of '60s contemporaries like Paul McCartney or Mick Jagger. The Who, on the other hand, are always a popular lot. If Townshend, Roger Daltrey, John Entwistle and Kenney Jones don't release a record every year, their fans go nuts.

"That's true," confirms Pete. "That's probably be-

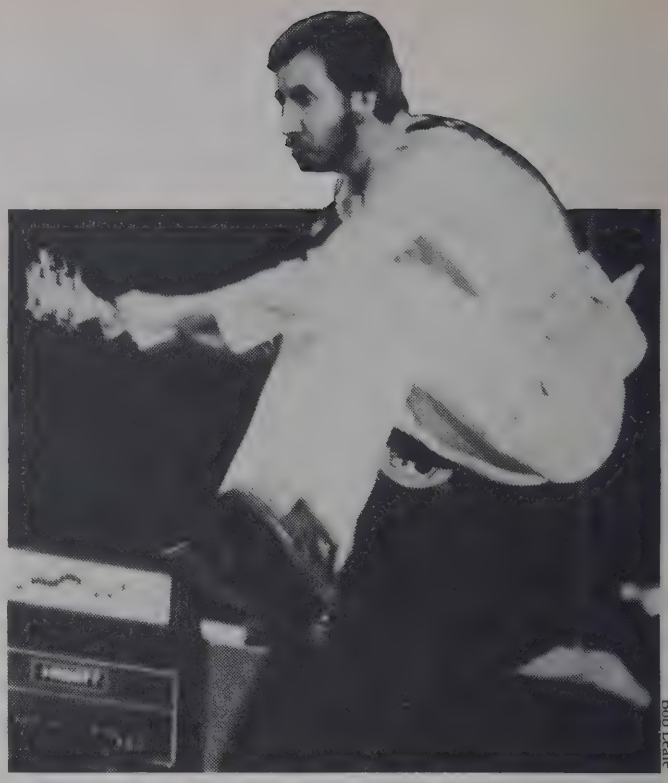
cause we are expected to be more responsible. This is our fault because we claimed to be different, and we've admitted that we are aspiring to a kind of perfection. That's not to say that we wanted to be the best rock and roll band in the world, but rather a fantastic band.

tragedy in Keith Moon, and we have had close tragedies with me. After years and years of never going near drugs, I got back into them a couple of years ago and that turned out to be much more dangerous than I ever thought. John and Kenney — Kenney as recently as a year ago —

"Our fans hoped that we wouldn't produce commercial goo like Paul McCartney or become T-shirt selling machines like the Rolling Stones."

"I've always aspired to being responsible, staying alive and not getting sidetracked into externally exploitive things," he continues. "The Who, to some extent, have done that. We've gotten involved in film deals like **Tommy**, which turned out to be a waste of time except financially. We have had our both lost marriages. When we started out, those were the things we wanted to prove that we wouldn't suffer from. We wanted to be in a rock band and still remain ordinary and stay aware of what was happening in the street.

"Our fans hoped that we wouldn't produce commercial goo like Paul McCartney or become T-shirt selling machines like the Rolling Stones. Behind the scenes we get away with murder because we have been guilty of both. We put out a record called *Squeeze Box*, which was as bad as *Ebony and Ivory*, and we've sold a lot of T-shirts, too. The press actually go back to things that we said and charge us with hypocrisy if we don't actually carry them out. But, it's just something you have to live with."



Bob Leafe

Pete Townshend: "I do have a self-destructive streak."

The Who, from left: Roger Daltrey, Kenney Jones, Pete Townshend, John Entwistle.

As Townshend speaks, thuds from a bass drum can be heard coming from Oceanic Studios overlooking the River Thames. A new rock band is trying to create a hit single. Maybe they'll be lucky and have a Number One record. The Who, in their 20 years together have never had a British Number One single. The Jam — a band that has often admitted to modeling itself after the Who — have occupied the top chart spot whenever they release a new single. Does it bother Pete that a band like that should find success that has always eluded the Who?

"Nah, not really," he replies. "We are quite used to being the tail of the dog. We always have been in that position. We worked our way up slowly and tenuously. In retrospect, we are glad of that because it's given us time to gather our wits after certain successes. Our longevity allows us to take strange and dissonant events like the **Tommy** film and put them into perspective.

"I find the Jam absolutely fascinating. Not because they've got a hell of a lot in common with me or anything. What's really quite remarkable is that they identify strongest with some of the most facile elements of the Who, like the clothes we wore, the Rickenbacker guitars or the fact that we growled in pictures. They don't really identify with all the other things that are much more important."

Of utmost importance to Townshend and the other members of the Who is their ability to consistently succeed in daring new ventures, as well as overcoming personal and group tragedies. By hurdling the emotional trauma which came with the loss of Keith Moon, as well as the aforementioned private life turmoil, they've continued to make beautiful music for the masses.

"The Who fits in today's musical scene the way it has always fitted," Townshend says. "The band, believe it or not, is getting to understand what it really wants more than ever these days. The members still don't understand each other, but that's how it has always been. The Who has always worked itself out. On one side you have the personal relationships of the various members in the band, and then on the other hand there is the behavior when it comes to creating music.

"For this new Who album, **It's Hard**, that we recorded with Glyn Johns there are lots of new things happening. There are future possibilities that Roger and I might write songs together. There might be band compositions. All I know this time is that I went into the studio with only one song as opposed to the usual barrage of tapes. We just have to see what happens."

It's Hard and the single, *Athena*, is the latest in a very long line of vinyl releases. It is a recorded history that Townshend is only too glad to rehash:

"I don't think I've ever written rock songs like the Rolling Stones," he begins. "I've never written that simply, and when I did, I was not writing from the heart. *My Generation* and *Can't Explain* were written after I said, 'I will write a definitive rock song.' Soon after that I stopped bothering about definitive rock songs and started to write about what I'm comfortable with.

"The urge to embellish something might come from the fact that sometimes I do write a song that is inadequate as it is. I threw everything but the kitchen sink in **Quadrophenia** because I wanted it to sound like Wagner, and I saw that kind of look in people's eyes when they were in a big gang, the theme of both the music and the movie. They looked like a conquering army, and I wanted to take the rise out of that and deflate it to some extent.

"I also enjoy a wide variety of music and I do aspire to various things that fall well outside the confines of rock and roll," Townshend continues. "Rock music is not my interest. I don't actually care much about music. It's something on the side and a very small part of my life, but rock music is one of the assets of the day in other people's lives. The people who go to work, keep families alive, eat food, etc. But, they've got to realize that you are not aloof from the world because of rock and roll. Rock and roll is not going to stop you from being blown to bits by a nuclear bomb when it drops. You still have to live in the world, regardless.

"The weirdness of working in a band like the Who is that I don't really enjoy playing a lot of the stuff. I think Entwistle feels this way too.

"It would be insincere if I tried to do what Keith Richards does or what the Jam do and keep everything simple. It's not what I want to do. I enjoy the freedom of modern recording and I do enjoy exploring new instruments like synthesizers. It's a hobby to some extent."

Statements like these explain the reasons for Townshend's solo albums, and his eagerness to incorporate some of his newly learned lessons into the next Who album.

"From a musical point of view," he added, "my solo albums are something I really enjoyed doing, possibly more than anything I've ever worked on, because my relationship with the producer, Chris Thomas, was getting better and better. He really worked hard on my voice and between us we got the quality of the songs where I wanted them to be.

"Unfortunately, that sort of happiness doesn't exist on the recent albums by the Who, but that was partly our fault. For instance, on **Face Dances** we expected everything to work by itself. I didn't realize that the Who needed special material. That's what it is all about. As I said earlier, **It's Hard** will most probably be the best ever, because there is a vibe of excitement going on. It's something which hasn't happened since the early '60s."

Regardless of the enthusiasm Townshend reveals, the Who's massive current tour, which began in late September and runs until the end of the year may be their final appearances.

"Within the next 18 months we might see an end to the Who's touring life," he confirms. When that happens a classic era in the history of rock and roll will come to a sad finale.□

"After years and years of never going near drugs, I got back into them a couple of years ago and that turned out to be more dangerous than I ever thought."

Ebet Roberts

Roger Ressmeyer

The Go-Go's, from left: Belinda Carlisle (lead vocals), Gina Schock (drums), Charlotte Caffey (lead guitar), Jane Wiedlin (rhythm guitar) and Kathy Valentine (bass).

THE GO-GO's return to fantasy island

by Charley Crespo

Making Pop History For The Fun Of It.

H*it Parader* caught up with lead guitarist Charlotte Caffey and bassist Kathy Valentine of the Go-Go's over breakfast in New York. Charlotte asked that no photos be taken that day as she thought her eyes were swollen from going to bed at six a.m. back in L.A. With breakfast at noon the same day in the Big Apple any attempt at a penetrating interview was impossible. We opted for chit-chat. The conversation picked up just as the name Pia Zadora was mentioned.

Kathy: She's awful. Well, I don't know if she's awful, I'm just jealous because my boyfriend likes her. Every time I ask my boyfriend why he likes her, he says, "She's a great actress." He's just torturing me.
Charlotte: I wouldn't worry about it.
Hit Parader: Why haven't we seen *you* in the movies yet?
Kathy: We're still looking for the perfect script.
Charlotte: The Search For The Script.
Kathy: ...because we want to be real actresses in the movie. We don't want to be the Go-Go's in it.
HP: It might be difficult to find a script that calls for five young women.
Kathy: *Beautiful* women. (Laughs) We'll need a tailor-made script.
Charlotte: I'd like a little bit of science fiction in it.
Kathy: Romance. Adventure. We want Harrison Ford in it.
Charlotte: Right. He's going to be the leading man for everybody. One guy...
Kathy: ...five love scenes.
Charlotte: It's funny, when we were in Australia, **Raiders of the Lost Ark** was playing around the corner, so all six of us, including Ginger, our manager, went and just sat there and drooled over him. It was great.
HP: Tell me about your album, **Vacation**.
Charlotte: I listened to it the other day. It wasn't bad.
Kathy: I like it a lot. It was a weird situation where most of the mixing was done while we were on our world tour. We'd pull into a city, and there would be a tape waiting for us, and we'd have to listen to it. By the time we got back to the States, we didn't really know what to expect. I went to the record company, got a tape and listened to it for a week before I started to like it a lot.
HP: Do you feel there are any surprises on **Vacation**?
Charlotte: No, but everyone's got writing credit. We worked in different combinations as writers. That was nice; it added a new angle to things.
Kathy: There's a couple of obvious singles on there.
HP: How is **Vacation** different from **Beauty And The Beat**?
Kathy: It's got more synthesizers, which we're incorporating into the live show. There's a sax solo on one

song. The songs are simple; we just enhanced the sounds. The guitar sounds fuller. Everybody is a far better musician from touring for a year, and so that definitely shows. Other than that, the basic things are the same. The album relies on the beat, the melody, harmonies and stuff — just basic Go-Go's sound. Simple melodies. Simple moronic melodies ... (laughs) no, catchy melodies that have at least three to five notes. We use an E chord a couple of times! (More laughs)

"Everyone kept saying last year that it could never be more fun or more exciting, but they were wrong. I'm more excited about this album."

HP: Maybe that's why **Beauty And The Beat** made number one. That album really crept up the charts a few numbers at a time. Were you watching the charts all the way?
Charlotte: Oh, yeah, we still do.
Kathy: Every week we call and get the chart positions.
Charlotte: I remember that we found out **Beauty And The Beat** was number one the day before the Grammys. I was in a store with Ginger, looking for clothes to wear to the Grammys and she asks, "Aren't you excited?", and I said, "What are you talking about?" She said, "Your album is number one!" I said, "Get out of here." I thought she was kidding. She started shaking me and we started crying.
Kathy: When it went to number three, I thought we can't just go to three, it can't stop, it's got to go. Up until then, it was my own defense mechanism. I just learned early on not to expect anything, because I don't like to be disappointed.
Charlotte: Everyone kept saying last year that it could never be more fun or more exciting, but they were wrong. I'm more excited about this album. I'm watching the single go up. It's not old hat or anything.
HP: Have you changed now that you're successful?
Charlotte: I stopped drinking coffee for a month.
HP: If that was your only bad habit, I wouldn't worry about it.
Charlotte: It's not my only bad habit. (Laughs.)
Kathy: I've had a cappuchino somewhere else every night. I keep going to all these places that are supposed to have the best cap. It's been great. I went uptown last night, but I got really sick. There was no place to sit anyway, so I left. When I get stressful, I get stomach acid.
HP: Any new hobbies?
Kathy: I shop more and buy more.
Charlotte: Yeah, shopping.

Video game wiz Kathy Valentine: "I got tired of Donkey Kong because I got so good at it."

Ebet Roberts

HP: Clothes?
Kathy: Yeah, constantly.
HP: How about lamps and things?
Kathy: Oh, yes, I like to shop for lamps and old stuff. I go lamp shopping at least twice a week. (Laughs.)
HP: So what have you bought lately?
Kathy: Lightbulbs. I've got so many lamps! (Laughs.)
HP: Do you still get funky old clothes?
Kathy: No, I got tired of old stuff because that used to be all I could afford. I got tired of thrift stores. I still go in them occasionally, but only if they have already cleaned and pressed their clothes. I'm tired of digging through junk. I mainly look for stuff to wear on stage because I get tired of my stage clothes really fast. I wear something on one tour, and then I don't want to see it again. I wish they'd have a garage sale of cast-off stage clothes. And shoes for any and all occasions. To me, you can never have enough pairs of shoes. Never. I bought a lot of stuff in Japan like little games, Walkmans and speakers. (Reaching into a tote bag, Kathy pulled out a miniature, handheld Donkey Kong game.) This is the most wonderful game. It's really good, just like the arcade game. It has a double screen.
Charlotte: Ginger got really hooked on it, and then she left it on a plane. She freaked out, going through withdrawals of Donkey Kong. Kathy would tease her by holding hers in front of Ginger and making the little noises.
Kathy: I actually got tired of Donkey Kong because I got so good at it — I've turned it over. I still like Pac-Man; I haven't gotten tired of that. I like Pong, but that's like an antique now.
HP: I say we stop the interview now, get change of a dollar and head over to a Times Square arcade.□

THE NEW KINGS OF REGGAE

JIMMY CLIFF

by Ellen Zoe Golden

Jimmy Cliff says he is the shepherd of reggae music. Over the past 15 years, he has brought his brand of Jamaican song to the US, UK, Russia, South America, Africa, most of Europe and the Caribbean, and in doing so has established himself as one of the most popular reggae performers to leave the West Indies on a mission of musical mercy.

The key to Cliff's popularity lies in his music — a combination of rhythmic devotion and lyrical preaching. He sang of these beliefs in *Wonderful World (Beautiful People)*, the first worldwide reggae beat hit in 1969, and even though he has never been able to match that record's monetary success, his message and lifework continue.

"I'm a spiritual musician," Cliff says from his home in Somerton, Jamaica. "I've often done things that weren't necessarily best for my recording career, because my soul, my spirit demanded it.

"I've always had to work things out my own way," he continues, pausing while a rooster crows in the yard. "I've always had to sit down and work out my direction."

In 1972, Cliff continued spreading the gospel when he starred in **The Harder They Come**, an influential film based on the hardships involved in making it in the Kingston music business.

"Since the film, reggae music became a powerful force on the scene," he says. "The movie explained where the music is coming from."

Peter Tosh (left) and Jimmy Cliff recently toured together in what became America's first reggae superconcert package.

Just as **The Harder They Come** revealed reggae to the world, Cliff's latests album, appropriately titled **Special**, also discloses a stronger political and emotional commitment from the man who has always heralded protest and love in the same breath.

The rooster crows again, then Cliff concludes: "All the kinds of music I do are here. I remind the same old things about justice and truth. Musically and lyrically, it speaks who and what I am."

PETER TOSH

by Jeff Tamarkin

Peter Tosh walks over to the window, leans outside, looks toward Central Park below and then looks above. He takes his walking cane, thrusts it toward the sky and screams at the top of his lungs: "Jah Rastafari!" The heaviest thunder and lightning storm New York has seen in some time only gives the reggae superstar more cause for excitement.

"When's the last time the heavens opened up like this in the summer?" he asks the **Hit Parader** reporter. "Only Jah can make the rain fall like this in summer. Yes mon, can make it *snow* in summer, too." He laughs heartily and sits back down, staring ahead stone-faced. "Yes mon, the heavens know when a saint is in town."

Whether or not Tosh is a saint, he is a king in the world of Jamaican music. Tosh sees the act of spreading reggae, especially his own, as a mission. He has something to say, and his mission won't be completed until everyone hears it.

"Reggae music has a message," he says, shaking his dreadlocks. "It's the music of reality. It's the only music that takes a stand and speaks the truth." But the truth is that the American public has not yet embraced reggae. Although it has a large following in many urban areas, there is no indication the masses are tuning in. "You can't blame the people; blame it on the media," he says. "The media is afraid of the message. Reggae is the music of truth, and music is the power. And that," he adds, looking for a spliff, "is beautiful."□

GLENN FREY

eagle flies solo

by Vicki Greenleaf and Stan Hyman

Superband Bites The Dust And Here's Why!

Delbert McClinton (left) congratulates Glenn Frey on his debut album's success. Says Frey, "I was the guy in the Eagles who wanted to tour less and enjoy more. Now I'm doing just that."

Sitting in the studio, Glenn Frey was matter of fact about it all. "Don Henley and I always said that we'd quit while we were on top, without taking a backward step," he said. "I was a good soldier for nine years — a pretty good soldier anyway — barring a couple of upheavals now and then. It was just time to change. I've got a new life ahead of me — my 30s — and I'm going to spend it my way. I should be a solo artist."

Which is exactly what Frey is right now, having already been a part of the Eagles pop/rock hit-making machinery since he cofounded that group in the '70s. The Eagles remarkable string of success, however, eventually took its toll, and the intense pressure to surpass the triumph of **Hotel California** stretched the band to its breaking point.

"We had pressure after **Hotel California** to top it," Frey recalled. "In America, everything has to be better. It was unspoken. We tried to be loose; we tried to act like we didn't care. We did everything we could to keep things at a cheery pace, but there was no way. It was too tortured."

After spending a year and a half on the followup album, **The Long Run**, recording seemed like a required class at school for Frey. Soon he just transferred his attention to his solo effort, **No Fun Aloud**, which, for the most part, has left the Eagles country-rock sound behind, adopting instead an R&B tone that "Bob Seger says that I can sing, so I'm going to take him at his word.

"I want to make my records like old soul records felt," he explained. "They just got you from the waist down. The pulse of the record was the center of everything that happened and everything else just comes across with it."

Frey's solo radio debut, *I Found Somebody*, comes 10 years to the month after the Eagles' AM debut with *Take It Easy*. In the years that followed the group's initial single, the Eagles amassed several gold and platinum albums, numerous Top 10 hits and four Grammy Awards. During that time, Frey and Henley were a most prolific songwriting duo, between them producing hits like *Tequila Sunrise*, *Desperado*, *One of These Nights*, *Hotel California* and *Heartache Tonight*.

In addition to a crisp, rhythmic sound, **No Fun Aloud**'s strength is clearly the material itself — much of it parallel to the quality songwriting Frey demonstrated with the Eagles. Glenn has once again teamed with Jack Tempchin *(Peaceful Easy Feeling)* to write five tracks and Bob Seger on *That Girl*.

The album is a diversified blend of tender romantic ballads, such as *I Found Somebody*, with more upbeat, R&B-tinged melodies like *I've Been Born Again*, a remake of the Don Davis/James Dean tune. The Spanish-flavored *She Can't Let Go* — with Frey playing most of the instrumentals — and *The One You Love* — reminiscent of several early Eagles' love songs — also offer some variety.

"Albums have to have diversity," Frey said. "Just like a good film has to have love scenes, pictorial scenes and action. I want to be diverse, and I have the ability to play and sing different kinds of songs. *She Can't Let Go* is just to let people know that I haven't forgotten where I've come from, and that I'm not turning my back on where I've been. I can still pick up the acoustic guitar and write that kind of material."

Frey is pleased with each of the songs on his LP ("I think we're going to do well with this."), and feels that his music is as accessible to the public as anything he released as an Eagle.

"When you're making a solo album and you're splitting from a group as substantially influential as the Eagles were, you don't want to leave yourself uncovered," he explained. "You want to play with a stacked deck, you don't want to try and win the hand with a straight if you can get a straight flush. I wasn't taking any chances; I didn't do anything that I felt was self-indulgent. I like songs that are communicative and fit into the mainstream of our lives.

"The Eagles — Don in particular — were more incisive and a little more concerned with confronting issues through music," Frey continued. "This album doesn't make any kind of statement like 'We're going to blow ourselves up.' I'm concerned with more personal things — men and women in love, out of love, around love, near love.

"I had a lot of fun with the Eagles," Frey added quickly. "We threw a party in every major hotel in every major city in the United States. I'm not bitter; I'm just happy about what I'm doing now. I was the guy in the Eagles who wanted to tour less and enjoy more. Now I'm doing just that."□

REO SPEEDWAGON

HIT PARADER

Pick Hit

by Charley Crespo

SPYS

Ex-Foreigner Members Create A New Band.

Spys, from left: John DiGaudio, Ed Gagliardi, Al Greenwood, Billy Milne, John Blanco.

"In the beginning, Foreigner was a band," recalls former member, keyboardist Al Greenwood. "Everyone was heard from. As time went on, it became less of a band and more of a one-sided situation, and not our side. It was very frustrating from a creative standpoint, because we are musicians with ideas.

"Spys is a band. Every member is a creative force. We all sing, write lyrics and share in everything that we do. It's a good feeling to have four members around to help and create."

"Everybody gets their two cents in," agrees another Foreigner-turned-Spy, bassist Ed Gagliardi. "We try everything. It's a lot different from the Foreigner situation where there was just one force controlling and nothing anyone else thought made a difference. That type of relationship is very uncomfortable to write in."

Greenwood and Gagliardi split with Foreigner after the multi-platinum **Head Games** album and its ensuing tour. Both headed separately back to Long Island to ponder their next moves. Coincidentally, Harpy, a Long Island circuit band Gagliardi had worked with, was breaking up, freeing its guitarist, John DiGaudio, and its vocalist, John Blanco to hook up with Gagliardi. The new group came together when it recruited drummer Billy Milne, who'd worked with another circuit regular, Billy Falcon.

"We'd been working for about six or eight months," Gagliardi explains. "I was screaming because I knew where I wanted to go, but we needed another entity; we needed someone as strong and creative as Al. There were a lot of synthesizer riffs in Foreigner that nobody else ever dreamed of; you couldn't hear them, but they were there. I looked but there was nobody like that around.

"Then I talked to Al and he was making a move. It was great — the spot that was open had to be filled by a keyboard player. It came down to asking Al to join."

Don't Run My Life, the lead track off Spys' self-titled debut album, sounds like it's telling Foreigner where they can stick it, but Greenwood and Gagliardi are non-committal, and say it refers to any situation where an individual gets fed up with being pushed around. Regardless of inspiration, the track is earning the band and the album recognition, as well as a lot of comparisons. Spys' sound is the current AOR staple — short pop songs with catchy hooks and strong harmonies.

"There wasn't any intent to stay away from the Foreigner sound," Gagliardi says. "I was never involved with the sound of Foreigner, so I had nothing to worry about. A lot of thumping bass players came after me, but they were thumping before so it doesn't make a difference. I had nothing to do with that band.

"When I knew it was time to get back in music, I didn't worry about sounding like Foreigner, Asia or anybody because I hadn't spoken my piece. Neither had anybody else in the band. That's why Spys is here."□

Shooting Stars

by Charley Crespo

Josie Cotton

Just when Dallas-born Josie Cotton was getting ready to move to Europe to be a cabaret singer, she met the man who would change her life. There, standing on line at an L.A. bank, was a budding new wave producer, Larson Paine. He gave Josie his phone number — scratching it into her car fender, to be precise — unaware that this attractive young woman was a rock singer at heart.

A short time later, Cotton was watching Larson and his brother Bobby record a demo of *Johnny Are You Queer?*, when she heard Bobby wonder aloud who they'd get for the lead vocals. Cotton volunteered and cut the song in one take. By the end of 1981, the song was a dance club staple and a major request at many rock radio stations. That controversial song as well as *He Could Be The One* has made a hit out of Cotton's debut album, **Convertible Music**.□

Adrian Belew

"I went to London to work with Robert Fripp and Bill Bruford on a band called Discipline," explains Adrian Belew. "We cut an album in ten days when Fripp decided to call the band King Crimson and asked me to join. I accepted on the proviso that I'd spend six months a year with the group and have the rest of my time free."

The 33-year-old guitarist now juggles King Crimson with studio sessions and a solo career. **Lone Rhino**, his debut solo album, comes after years of wowing concert audiences while performing with Frank Zappa, David Bowie, Talking Heads and King Crimson.□

Tane' Cain

"Ideas come to me in my sleep," says Tane' Cain, wife of Journey keyboardist Jonathan Cain. "Then, when I'm awake, I open up my heart and they all flow out." So far they have flown in the direction of a hit single, *Holdin' On*, from her self-titled debut album.

At 24, Tane''s singing career reflects a lifetime of preparation. A cameo appearance on a TV western at the age of five was followed by intensive private tutelage in singing, acting and dancing while growing up in Hawaii. At 17, she began singing with a Latin-style jazz band, Sweet Honesty, in northern California clubs. She then built a successful career as a model in Los Angeles, where she promoted consumer products in the pages of **Vogue** and **Mademoiselle**.

She does not take her looks for granted, however; Tane' recalls being teased in seventh grade for buck teeth, big braces, freckles and a gangly body. Hard to believe now, isn't it?□

Eddie Murphy

As a regular on **Saturday Night Live**, 21-year-old Eddie Murphy specializes in creative impersonations of a black Mister Rogers, James Brown as Annie and an aging Muhammad Ali. Now the Brooklyn and Long Island-raised comic has documented his wit on wax with a self-titled debut album. The first single is already causing a commotion — his *Enough Is Enough* is a take-off on the Barbra Streisand/Donna Summer hit, here teaming Richard Simmons with the Little Rascals' Buckwheat.

Murphy hosted local talent shows at age 16, and soon after did his own stand-up spots in Long Island clubs and at the Comic Strip in Manhattan. While working at the Comic Strip in Fort Lauderdale he heard that the new producer of **SNL** "needed a black guy real bad!" He was hired at first as a featured player, but was quickly promoted to cast member. Murphy is now on the west coast co-starring with Nick Nolte in an action-comedy-drama film called **48 Hours**.□

JOHN BONHAM in his own words

Part Two Of An Exclusive Four-Part Led Zeppelin Series.

Excerpted from Led Zeppelin (Delilah Books)

John "Bonzo" Bonham was the motor that kept the Led Zeppelin machine rolling. Along with Keith Moon and Ginger Baker, his intense style helped establish the framework for all high energy drummers.

Offstage, JB was unpredictable — a fact that led to his untimely demise and the elimination of the Zeppelin unit. His antics were legendary, as were his scuffles with the press — whom he despised. Rarely were reporters able to ascertain any information from Bonham directly — when he wasn't out partying, he was occupying all his time with his family, his large estate and his cars.

John Bonham's erratic lifestyle makes gathering a true picture of this legendary figure very difficult. That's why *Hit Parader* has offered his own words to you, our readers.

"I've wanted to be a drummer since I was about five years old. I used to play on a bath salt container with wires on the bottom, and on a round coffee tin with a loose wire fixed to it to give a snare drum effect. Plus there were always my Mum's pots and pans. When I was ten, my Mum bought me a snare drum. My Dad bought me my first full drum kit when I was 15. It was almost prehistoric. Most of it was rust."

*****

"As soon as I left school I decided I was going to be a drummer, and I was very determined. In Terry Webb and The Spiders we used to wear purple jackets with velvet lapels. The singer wore a gold lame jacket, and we all had greased hair and string ties."

*****

"When I left school I went into the trade with my dad. He had a building business, and I used to like it. But drumming was the only thing I was any good at, and I stuck at that for three or four years. If things got bad I could always go back to building.

"I had a group with Nicky James, an incredible lead singer. But we had so much of the equipment on hire purchase, we'd get stopped at night on the way back from a gig and they'd take back all the P.A."

*****

"We enjoy playing. Every gig is important to us. In this business, it doesn't matter how big you are, you can't afford to become complacent. If you adopt that attitude, you're dead. That'll never happen to us."

Bob Leafe

Jimmy Page and John Bonham: "I didn't know Jimmy, and I felt a bit shy. He was the big star, and had been around for ages with the Yardbirds."

"I swore to Pat that I'd give up drumming when we got married, but every night I'd come home and just sit down at the drums. I'd be miserable if I didn't."

*****

"I had so much to consider before I joined Led Zeppelin. It wasn't a question of who had the best prospects, but which was going to do the right kind of stuff. I knew Joe Cocker was going to make it. But I already knew from playing in Band of Joy with Robert Plant what he liked, and I knew what Jimmy Page was into, so I decided I liked that sort of music better. And it paid off."

*****

"I can't say how long Led Zeppelin will last, but we'll go on for as long as we can. When I first joined the group, I didn't know Jimmy, and I felt a bit shy. He was the big star, and had been around for ages with the Yardbirds. Now the group is closer than ever, and there is a lot of scope for all of us."

*****

"I really like to yell out when I'm playing. I yell like a bear to give it a boost. I like our act to be like a thunderstorm."

*****

"When I started playing I was most impressed by those early soul records. I like the feel and the sound they achieved. I suppose I said to myself, 'I'll get that sound, too.' I've always liked drums to be big and powerful. I've never used cymbals much. I use them to crash into a solo and out of it, but basically, I prefer the actual drum sound."

"I was so keen to play when I left school, I'd have played for nothing. In fact, I did that for a long time, but my parents stuck by me."

*****

"There are some bands who tour America as many times as possible, but although we could do this, the result would be that the audience would go along for the sake of going to a concert and not because it's an event. Before long your prestige goes and you burn yourself out. You must create your own demand."

*****

"Sometimes touring gets a bit wearing, but that's only because I'm married with kids at home. I've never gotten pissed off with the actual touring. I enjoy playing — I could play every night. It's just being away that gets you down sometimes. I still enjoy going through different towns that we haven't been to before. But you get fed up with places like New York because they're not interesting anymore."

*****

On the theft of $180,000 from the Drake Hotel, New York, 1973: "If we'd have said we were not upset, they would have thought we were so rich it meant nothing to us, and if we say we're upset about it, they'll say money is all we care about."

*****

"The restaurant scene in the South can be unbelievable. We've stopped for a coffee and watched everybody else in the place get service, people who came in after we did. Everybody sits and glares at you, waiting and hoping that you'll explode and start a scene.

"We even had a gun pulled on us in Texas. Some guy was shouting out and giving us general crap about our hair and all; we simply gave it back to him. We were leaving after the show and this same guy turned up at the door. He pulls out this pistol and says to us, 'You guys gonna do any shouting now?' We cleared out of there tout de suite."

"I like people around me all the time — parties, going out and general looning. I'm probably the noisiest of the four of us."

"We get on well. The whole group gets on well. To me some groups get too close, and the slightest thing can upset the whole band. In this group, we're just close enough. It's never a case of somebody saying something and the whole band being on the verge of breaking up. You get more enjoyment out of playing with each other if you don't know everyone too well. Sometimes it isn't any fun anymore to play with a group you've been in for years, but with Led Zeppelin we're always writing new stuff, doing new things and every individual is important and getting into new things themselves."

*****

"I'm still the same person. I enjoy decorating and gardening and I'm still as hot-headed as ever. I'm a bit quick-tempered — I never sit down and think about things. I couldn't do what Jimmy does and shut myself away in the country. I like people around me all the time — parties, going out and general looning. I suppose I'm a bit of a noisy person. In fact, I'm probably the noisiest of the four of us."□

The very young Led Zeppelin, from left: John Bonham, Robert Plant, Jimmy Page and John Paul Jones.

LFI/Retna Ltd

HEAVY METAL HAPPENINGS

by Andy Secher

Chris Walter

One reader complains that only occasionally do we feature right-on acts like Led Zeppelin in Heavy Metal Happenings. What do you think?

To commemorate the six-month anniversary of *Heavy Metal Happenings*, we decided to delve into the mailbag and answer some of the hundreds of letters we've received since last May. Once again we'd like to thank everyone who took the time to send in their comments and questions, and we're sorry that we haven't been able to answer all of them. From now on, we'll run a "letter of the month" in each issue, and the person whose letter is chosen will not only get his or her name in *Hit Parader*, but will also receive a free *Hit Parader* T-shirt.

By the way, be on the lookout for *Hit Parader's Heavy Metal Hotline*. Details in our next issue.

Hey Andy,

Have you ever met Ozzy Osbourne? I've always dreamt of meeting him, and I'd love to know what he's really like off stage. Is he as crazy as he seems?

Ozzy Is God,
Thomas H.
Dennison, TX

Dear Thomas,

Yes, I have met Ozzy on a number of occasions, and I haven't quite decided if he's crazy or not. The last time we met, I walked into his hotel room to find him hanging from a light fixture with his pants around his knees. Another time, he spent the better part of an hour lining up beer bottles and trying to open them with his teeth. Actually, Ozzy seems to be a rather quiet person off stage, but he doesn't need much motivation to get down and get CRAZY!

****

Dear Bozo,

Lissen Secher, I've had it with the crap you print in **Heavy Metal Happenings.** Okay, so occasionally you write something about a right-on band like AC/DC or Zeppelin, but then you go and fuck it all up by throwing in shit about Styx and Journey. What do they have to do with heavy metal? If you can't write about heavy metal *only*, you'd better start calling your column, **Some Rock and Roll, But A Lot of Crap Too Happenings.**

Wise Up,
Bobby T.
Brooklyn, NY

Dear Bobby,

Thanks for your warm words of encouragement. You seem to have a wonderful grasp of the English language. I happen to agree with you, however, that *HMH* has occasionally provided information about bands that fall outside the heavy metal realm. In the future, we'll try to focus in on more metallic acts, but just for old times sake, here's a bit of information just for you: Journey's currently in the studio putting the finishing touches on their new album, which should be out by Spring.

Dear Andy,

Thanks for printing the address where we can contact certain rock bands. I've already written to Van Halen and Judas Priest. I was hoping that you could give me an address for my favorite performer, Billy Squier. I'd love his phone number, too (I think he's sooo cute), but I guess you can't give that to me.

Thanks,
Pamela N.
Las Cruces, NM

Dear Pamela,

You can write to Billy at PO Box 2404, Hollywood, CA 90028. Please include a stamped, self-addressed envelope if you want to get an answer. I'd consider giving you his phone number, but what will I get in return?

****

Dear Mr. Secher,

As a spokeswoman for the Verderber, Arkansas PTA, I wish to make it known that we think it deplorable that you help corrupt the minds of our younger generation by writing a column such as **Heavy Metal Happenings.** We believe that you should promote more worthy activities such as church choirs and school glee clubs rather than write about filthy, ungodly people such as your so-called "heavy metal" rock stars.

Sincerely yours,
Name Withheld For Her Own Safety
Verderber, AR

Dear Name Withheld,

How unfortunate that in our time of space-age technology and philosophical enlightenment, you continue clinging to such dated ideas. Heavy metal is no more ungodly than a prayer — and it's a hell of a lot more fun! In the immortal words of Saint Theodore of Nugent, "If you can't dig where rock and roll's comin' from, well baby you just yank my crank."

****

Keep those cards and letters coming! Drop me a line at: **Heavy Metal Happenings,** c/o **Hit Parader,** Charlton Bldg., Derby, CT 06418.□

Rock'n'Roll Hit Parade

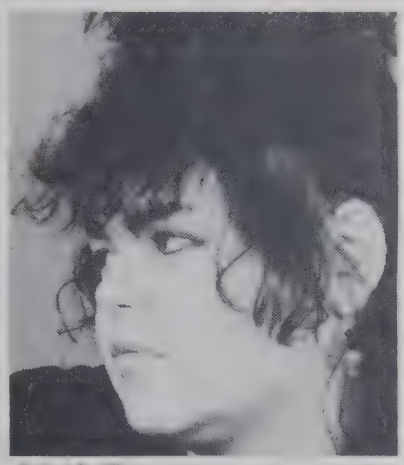
compiled by Bob Grossweiner

Each month, *Hit Parader* features the all-time favorite recordings from the turntables of today's most popular artists. This month we are proud to present the lists of the lead singers from three hot young bands: Simon LeBon (Duran Duran), Debora Iyall (Romeo Void) and Pete Hewlett (Novo Combo).

SIMON LeBON
vocalist, Duran Duran

1. **Nightclubbing,** Grace Jones
2. **Avalon,** Roxy Music
3. **Peter Gabriel** (third album), Peter Gabriel
4. **My Life in the Bush of Ghosts,** Brian Eno-David Byrne
5. **The Idiot,** Iggy Pop
6. **L.A. Woman,** the Doors
7. **Scary Monsters,** David Bowie
8. **Off the Wall,** Michael Jackson
9. **Horses,** Patti Smith
10. **Exile on Main Street,** the Rolling Stones

DEBORA IYALL
vocalist, Romeo Void



Stefano Paolillo

1. **Pink Flag,** Wire
2. **Teenage Perversity and Ships in the Night** (bootleg), Patti Smith
3. **Man Ah Warrior,** Tapper Zukie
4. **Wild Gift,** X
5. **Road to Ruin,** Ramones
6. **Dread Beat an' Blood,** Linton Kwesi Johnson
7. **All the Hits,** Dee Dee Sharp
8. **June 1, 1974,** Kevin Ayers-John Cale-Eno-Nico
9. **Station to Station,** David Bowie
10. **Closer,** Joy Division

PETE HEWLETT
guitarist, vocalist, Novo Combo

1. **Music of My Mind,** Stevie Wonder
2. **Talking Book,** Stevie Wonder
3. **Off the Wall,** Michael Jackson
4. **The Temptations Greatest Hits,** the Temptations
5. **Beatles '65,** the Beatles
6. **I Am,** Earth, Wind & Fire
7. **Indianola Mississippi Seeds,** B.B. King
8. **Breakin' Away,** Al Jarreau
9. **Eli and the Thirteenth Confession,** Laura Nyro
10. **Aftermath,** the Rolling Stones

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☐ GEORGE THOROGOOD

Sports Challenge

This month:

BOW WOW WOW

The *Hit Parader* staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

The last time we'd seen Matthew Ashman of Bow Wow Wow, he and the rest of the English rhythm rock quartet were in the midst of a barroom brawl with a dozen or more college newspaper reporters following an aborted press conference. That would have made a great photograph for our **Sports Challenge** — fists flying everywhere — but it was difficult to tell who won the bout.

A few months later, Matthew challenged us to a game of Asteroids, his favorite video game. Faithful **Hit Parader** readers know that we've often referred to Midway's Asteroids as our Achilles' heel, the one video game we feel less than competitive at. Nevertheless, we headed to the Texas-styled Lone Star Cafe, where oddly enough, Matthew's shaved head and colorful clothing didn't raise an eyebrow. Ah, New York!

"It's too fast!" the young guitarist cried after his first ship exploded. "This is the fastest game of Asteroids I've ever witnessed." Matthew quickly adapted to the nature of the beast, getting physically involved with the maneuvers he controlled at his fingertips. "This is the best machine I've ever played," he said grinning, after slaughtering **Hit Parader** 14,650 to 3,650 in the first game. He immediately reached for the quarters for another match.

"I've got to get this high score," he said, inserting the coins. "I've got to get my initials on the screen." His first ship in the second game was blown up instantly, but he improved on later turns, again earning an extra ship for accumulating 10,000 points. Matthew wound up getting the eighth highest recorded score on the machine, while defeating us again. He put the letters MAF on the screen.

"I'm not that good at it really," the victor said. "I need about one-and-a-half hours at a machine to really understand it."□

Harrison Funk

Bow Wow Wow's Matthew Ashman: "I've got to get my initials on the screen."

URIAH HEEP old is new

The Legendary Metal Monster Returns.

by Andy Secher

The reformed, revamped Uriah Heep: "We have some of the old fans and some of the old songs to fall back on, but we also have a great deal of new interest and enthusiasm."

Once upon a time, back in the early 1970s, there lived a legion of British metal merchants who shook the world with the sound of their hard rockin' wares. This illustrious grouping included the likes of Led Zeppelin, Deep Purple, Black Sabbath and a quintet of headbangers from Birmingham, England, Uriah Heep. While the exploits of Zep, Purple and Sabbath have guaranteed their permanence in rock legend, somewhere along the way Uriah Heep fell from their lofty perch atop the metal hierarchy. Now, nearly three years after the release of their last Stateside album, the Heep has surfaced with a new lineup and a new album, **Abominog**.

"We've never really been away, it just seems like we have," said the band's ever-smiling founder/guitarist Mick Box, sitting in his home on the outskirts of London. "Actually, we've been rather busy over the last few years, especially in Britain. But as far as the States go, you could say that we've kept a rather low profile. We have a new band now, and a new determination to make it back to the top."

The "new" Uriah Heep that Box speaks of with pride consists of vocalist Peter Goalby, keyboardist John Sinclair, former Rainbow and Ozzy Osbourne bassist Bob Daisley and original Heep drummer Lee Kerslake. On **Abominog** this outfit has managed to produce a lean, mean rock and roll album that may satisfy even those long-time Heepsters who may yearn for the classical-tinged keyboard runs of former member Ken Hensley. The new lineup rocks with the power and precision of a well-oiled machine.

"This lineup is the strongest we've ever had," Box explained. "We had a crisis a short while ago when Ken (Hensley) decided he wanted to try a solo career, but since I own the name Uriah Heep, I decided to keep the band going. It just so happened that we had played some shows with Ozzy Osbourne before Ken left, and I was just fascinated watching Lee and Bob, who were both in Ozzy's band at the time. They were an incredible rhythm section. When they had a parting of ways with Mr. Osbourne, I was only too glad to give 'em a gig.

"Then the major problem we faced was finding a singer," he added. "I was looking for someone who wasn't your ordinary Robert Plant or Paul Rodgers clone, and I must have listened to over 800 tapes before I stumbled on Peter. He had worked briefly in a band called Trapeze, but he's a new face on the scene to many fans. He's got one of the most amazing, pure voices I've ever heard. Not only is it a great rock and roll voice, it's a great voice, period."

Once he had assembled his new band, Box's next job was to gather material for what would ostensibly be a comeback album for Heep. Mixing original band tunes such as *Too Scared to Run* and *Hot Persuasion* with Russ Ballard's *On The Rebound* and Paul Bliss' *That's The Way That It Is*, the group emerged with an LP that displayed both razor-edged metal dynamics and accessible pop melodies. To top off the package, the band hired artist Les Edwards to come up with a cover that may rank among the most horrific in rock history.

"That cover's something else, isn't it?" Box asked as he stared at the demonic, drooling face that adorns the album's front jacket. "We were looking for an album title a while back, and Bob Daisley, who's very into the occult, started looking through the Bible and noticed that most of the 'beasties' had names ending in 'og.' So we came up with **Abominog**, which is kind of a cross between abomination and the Abominable Snowman.

"It's surely gotten us a lot of attention," he said with a laugh. "It's amazing. People have been reacting to the album as if we're a new band that's just starting out. But, in a way, we feel that way, too. We actually have the best of both worlds: We have the old fans and some of the old songs to fall back on, but we also have a great deal of new interest and enthusiasm. If I'd have known revitalizing this band would have been so much fun, I'd have done it years ago."□

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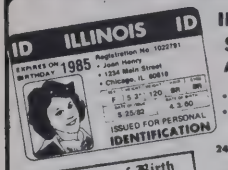
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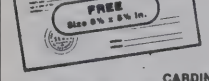
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YOU KEEP RUNNIN' AWAY

(As recorded by 38 Special)

DON BARNES
JEFF CARLISI
JIM PETERIK

I hear your high heels clickin' down the boulevard
You got your suitcase in hand
Guess you're takin' it hard
You swear you'll never trust another man
Ah but I know that you will
It's just a question of when.

So open up your eyes to the light
You've been far too alone for too many nights
Oh some day, some way, somewhere love is gonna find you
Somehow someone is gonna beg you to stay.

But you keep on runnin'
You keep runnin'
You keep on runnin' away.

I hear it whispered in the neighborhood
At one time you were the best
It was just understood
Then someone came and took you for a fool
The word is out on the street
That love is lookin' for you.

So open up your eyes to the light
You've been far too alone for too many nights
Oh some day, some way, somewhere love is gonna find you
Somehow somewhere
Don't look now
I'm comin' up behind you.

But you keep runnin'
You keep runnin'
You keep on runnin' away
Yes you do baby.

So don't be fooled
You got me comin'
I ain't no fool
You keep me runnin' and I don't know why
No I don't know why
So open up
Don't be afraid baby
Is there someone standin' in our way
Won't you tell me why
Don't you tell me goodbye.

Oh some day, some way, somewhere love is gonna find you
Somehow someone is gonna beg you to stay
Baby somehow somewhere
Don't look now
I'm comin' up behind you
But you keep runnin'
You keep runnin'
You keep on runnin' away
But you keep on runnin'
You keep runnin'
You keep on runnin' away
But you keep on runnin'
You keep runnin'
You keep on runnin' away
But you keep on runnin'
You keep runnin' away
But you keep on runnin'
You keep runnin' away.

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MICKEY

(As recorded by Toni Basil)

NICKY CHINN
MIKE CHAPMAN

You've been around all night
And that's a little long
You think you've got the right
But I think you've got it wrong
Why can't you say goodnight
So you can take me home Mickey
'Cause when you say you will
It always means you won't
You're givin' me the chills
Please baby don't
But ev'ry night you still leave me all alone Mickey.

Oh Mickey what a pity
You don't understand
You take me by the heart
When you take me by the hand
Oh Mickey you're so pretty
Can't you understand
It's guys like you Mickey
Ooh what you do Mickey, do Mickey
Don't break my heart Mickey.

Now when you take me by the who's ever gonna know
And ev'ry time you move
I let a little more show
There's something you can use
So don't say no Mickey
So come on and give it to me
Any way you can
Any way you want to do it
I'll take it like a man
But please baby please
Don't leave me in this jam Mickey.
(Repeat chorus)

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I GET EXCITED

(As recorded by Rick Springfield)

RICK SPRINGFIELD

Well you admit you like a game
But you're not gonna play
You just ignore what your body's try'n' to say
I got the feeling that you play
And we're both gonna win
And I think this angel's about to sin.

I get excited
Just thinking what you might be like
I get excited
There's heaven in your eyes tonight
The fire's ignited down below
It's burnin' bright
Oh baby stay
We've got all night, all night
Baby please I can please you from on my knees tonight.

No baby you don't look that nervous when you bite your lip
You keep 'em open when we kiss
You're a hypocrite
You've got my body dancing tangoes in three four time
This angel's gonna spread her wings tonight.

I get excited
Just thinking what you might be like
I get excited
There's heaven in your eyes tonight
The fire's ignited down below
It's burnin' bright
Oh baby stay
We've got all night, all night
We've got all night, all night
Baby please I can please you from on my knees tonight, tonight, tonight.

Baby I can feel your heart beat
Can't you feel the heat
Baby's got the cold feet fire below.

Oh baby stay
We've got
Oh baby stay
We've got all night, all night
We've got all night, all night
Baby please
I can please you from on my knees
All night, all night
We've got all night, all night
Baby please I can please you from on my knees tonight, tonight.

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TAKE THE L

(As recorded by The Motels)

MARTY JOURARD
MARTHA DAVIS
JOYN CARTER

Watching my hands
Holding my face
One more evening gone to waste
No longer do I know my place.
Killing time and missing my cues
Watching her belong to you
Tears could only change my view.

Take the "L" out of lover
And it's over
Take the "L" out of lover
And it's over.
Growing up has always been tough
Good intentions never good enough
I would take you far away
Do anything to make you stay.

(Repeat chorus)

Every drink and cigarette
All those times we never met
There are things we should forget
Now it's over, over.

(Repeat chorus)

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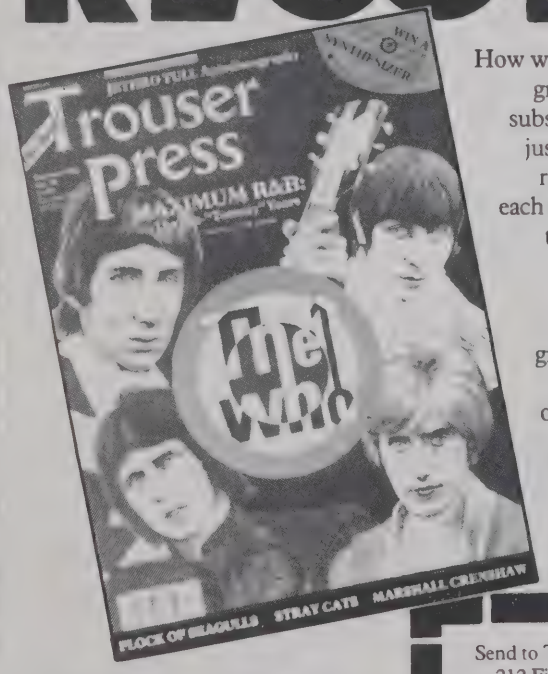

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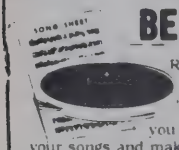

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WHEN I'M HOLDING YOU TIGHT

(As recorded by the Michael Stanley Band)

KEVIN RALEIGH

I get this feeling whenever I touch you
I keep believing
That someday you'll feel it too
You kept the fire burning deep in my heart
I never knew
You played along and took what you needed
I was wrong to think I could ever get through
You've got this way of making your lies feel true.

When I'm holding you tight
When I'm holding you tight now girl
I can't let you know that I'm on to you
I can't let you go
You make it so that
When I'm holding you tight baby yeah
When I'm holding you tight now girl
I can't let you know that I'm on to you
I can't let you go
When I'm holding you tight.

So many nights alone in the darkness
Just me and you
We both had someone to use
We played a game with no rules
That we couldn't lose
I needed a love you wanted a lover
I needed someone
And there couldn't be another like you
You've got this way of making your lies feel true.
(Repeat chorus)

When I'm holding you tight
You make me feel like I'm someone
And it all seems so right
We close our eyes and we take some
And I guess that ain't bad
If we have each other
Whatever reasons we had
We still needed one another baby.
(Repeat chorus)

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TIME IS ON MY SIDE

(As recorded by The Rolling Stones)

NORMAN MEADE

Time is on my side
Yes it is
Time is on my side
Yes it is.

You're searching for good times
But just wait and see
You'll come running back
You'll come running back
You'll come running back to me.

Time is on my side
Yes it is
Time is on my side
Yes it is.

'Cause I got the real love
The kind that you need
You'll come running back
You'll come running back
You'll come running back to me.

Go ahead baby go ahead
Go ahead and light up the town
Baby do anything your little heart desires
Remember I will always be around
And I know like I told you so many times before
You're gonna come back baby
You're gonna come back
Knockin' right on my door.

Time is on my side
Yes it is
Time is on my side
Yes it is.

'Cause I got the real love
The kind that you need
You'll come running back
You'll come running back
You'll come running back to me.

Time, time, time is on my side
Yes it is
Time, time, time is on my side
Yes it is
Time, time, time is on my side
Yeah.

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NIGHT SHIFT
(From The Ladd Company film "Night Shift," released thru Warner Bros.)

(As recorded by Quarterflash)

BURT BACHARACH
CAROLE BAYER SAGER
MARV ROSS

Hey Frank out on the street
Workin' late again
You know you see much better at night
They call you Cat's Eye
Down on the corner they call you Mister Flash
They got some ladies who never see the light.

And I'll work you when the day is through
On the night shift
And I'll comfort you and I'll love you too
On the night shift
You won't ever wanna see the sun when I'm done with you
You won't ever wanna see the sun when I'm done with you, done with you.

Hey hot shot out on the street
Playin' one on one
You know you shoot much better at night
They got a joker down on the corner
And he cannot be shamed
He got some new tricks he never shows in the light.

And I'll work you when the day is through
On the night shift
And I'll comfort you and I'll love you too
On the night shift
You won't ever wanna see the sun when I'm done with you
You won't ever wanna see the sun when I'm done with you, done with you.

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THE LOOK OF LOVE

(As recorded by ABC)

MARK WHITE
MARTIN FRY
STEPHEN SINGLETON
DAVID PALMER

When your world is full of strange arrangements
And gravity won't pull you through
You know you're missing out on something
Well that something depends on you.
All I'm saying
It takes a lot to love you
All I'm doing
You know it's true
All I mean now
There's one thing yes one thing that turns this gray sky to blue.
That's the look, that's the look, the look of love
That's the look, that's the look, the look of love
That's the look, that's the look, the look of love.
When your girl has left you out on the pavement
(Goodbye)
Then your dreams fall apart at the seams
Your reason for living's your reason for leaving
Don't ask me what it means.

Who got the look
I don't know the answer to that question
Where's the look
If I knew I would tell you
What's the look
Look for your information
Yes there's one thing, the one thing that still holds true
What's that.
That's the look, that's the look, the look of love
That's the look, that's the look, the look of love
That's the look, that's the look, the look of love.
(Repeat)

If you judge a book by the cover
Then you judge the look by the lover
I hope you'll soon recover
Me I go from one extreme to another.
And all my friends just might ask me
They say "Martin maybe one day you'll find true love"
And I say "Maybe there must be a solution to
The one thing, the one thing we can't find."
That's the look, that's the look
Sisters and brothers
That's the look, that's the look
Should help each other
That's the look, that's the look
Oh oh oh
Heavens above
That's the look, that's the look
Hip hip hooray ay
That's the look, that's the look
Yippee ai yippee aiay
That's the look, that's the look
Be lucky in love
Look of love.

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THE HEART IS A LONELY HUNTER

(As recorded by Taxxi)

DAVID CUMMING

Complacency's persistence gives me cause for some alarm
The line of least resistance is the comfort of your arms
But something inside of me
Is aching for more
Hanging around my shaking confidence
So I gotta move
I got something to prove.

The heart is a lonely hunter
Chasing dreams
In spite of what you ought to know
A stubborn streak just goes to show
The heart is a lonely hunter
Inclined to wander
In search of what will set it free
Held captive by the mystery.

This limboland is nowhere for instinctive pioneers
Stuck in life's dull doldrums and it seems like it's been years
So if what it's all about is making no sense
Face to face with harsh reality
You're out on a limb
You sink or you swim.

The heart is a lonely hunter
Chasing dreams
In spite of what you ought to know
A stubborn streak just goes to show
The heart is a lonely hunter
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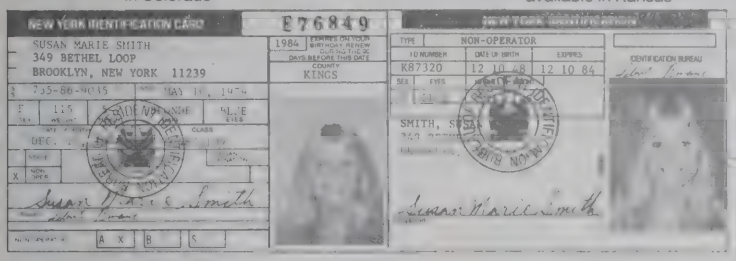

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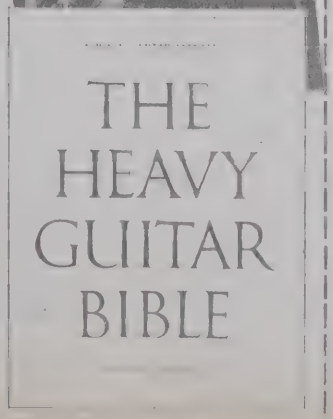

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FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . . your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM $500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him $500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

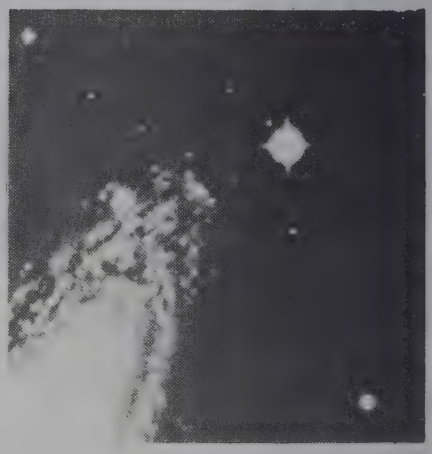
IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!



Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

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BURNING DOWN ONE SIDE

(As recorded by Robert Plant)

ROBERT PLANT
ROBBIE BLUNT
JEZZ WOODROFFE

Slipped through the window by the back door
Caught short in transit with my love
Jumped up, fell back, cut off from romance
How could I fall without a shove.
Tiptoed like thunder on my feelings
You rock me gently with your sighs
My knees are weak, my head is reeling
Consumed by fire in your eyes
Slipped in and shattered my defenses
Just playin' hooky with my heart
Slipped through the window by the back door
And took a piece of my poor heart
Yes my poor heart.

Oh try as I might
Try as I may
Yes I'll try anything to make you stay
'Cause I need your love
Yes I need your love
Yes I need your love
Oh I need your love
I'm lookin' high, I'm lookin' low
Tryin' to find where did my baby go
Gotta find out why she ran away
I don't know where did my baby stay
Try as I might
Try as I may
I'll try anything to make you stay.
Fire down the Boulevard d'Amour
Shot through the neon light
Hot foot through alleys, check the doorways
Try that old parkin' lot on Ninth.
Three-course kissin' in the same place
Oh that don't help me none no more
I've been away so long and dreamin'
Little girl ain't I seen you before.

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DON'T FIGHT IT

(As recorded by Kenny Loggins with Steve Perry)

KENNY LOGGINS
STEVE PERRY
DEAN PITCHFORD

Live long enough you're bound to find
Moonshine'll make a man go blind
Never can tell what the brew will do
But there's times you'll wind up feelin' so fine.

Some women seem to have a knack
They'll turn you on and leave you flat
Never can tell who's playin' for keeps
So tell me now what's holding you back
I know your heart can take it.

Don't fight it
Don't fight it
Don't fight it
It'll do your heart so good
Don't fight it
Don't fight it
Don't fight it
It'll do your heart so good
Don't fight it
Don't fight it
Don't fight it
It'll only do you good.

Don't fight it'll do your heart so good
Do what mama do
Do what daddy do
When you gonna make up your mind
You can run but love will find you
Ready or not here it comes.

Some people when they hear a groove
Shake their heads 'cause they just can't approve
Well I turn up the music till it's shakin' the sky
Is everybody ready to move.

There's times you wanna shake yourself
There's nights you wanna yell for help
You can fly when you're standing still
'N there's nothing wrong with raising some hell
Tonight we're gonna raise it.

Don't fight it
Don't fight it
Don't fight it
Don't fight it
Don't fight it.

Don't fight it
Don't fight it
Don't fight it'll do your heart so good
Don't fight it
Don't fight it
Don't fight it
Don't fight it.

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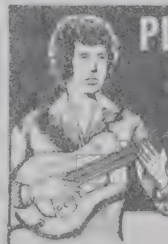

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SWEET TIME

(As recorded by REO Speedwagon)

KEVIN CRONIN

When I awaken
Feelin' no pain
Visibly shaken
Waitin' to touch you again
My temperature's risin'
But I'm fallin' a bit behind
And that ain't so surprising
We're gonna take our own sweet time.

Baby we can take our own sweet time
And spend it when we want to
'Cus it's yours and mine
Let our love come easy and we find
We can make it
And we'll take our own sweet time.

I know when I hold you
It's a feelin' I can't explain
But I never told you
I couldn't take it again
But now I am ready
I am ready to make you mine
So I'm holdin' steady
And we're gonna take our own sweet time.

Baby we can take our own sweet time
And spend it when we want to
'Cus it's yours and mine
Let our love come easy and we find
We can make it
And we'll take our own sweet time.
(Repeat)

Baby we can take our own sweet time
And spend it when we want to
'Cus it's yours and mine
Let our love come easy and we find
We can make it
And we'll take our own
We can make it
And we'll take our own
We can make it
And we'll take our own sweet time.

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YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU

(As recorded by Melissa Manchester)

TOM SNOW
DEAN PITCHFORD

She's so very nice
You should break the ice
Let her know that she's on your mind
What-cha tryin' to hide
When you know inside
She's the best thing you'll ever find
Oh can't you see it
Don't you think she's feeling the same
Oh I guarantee it
She's the one who's calling your name.

You should hear how she talks about you
You should hear what she said
She says she would be lost without you
She's half out of her head
(Out of her head)
You should hear how she talks about you
She just can't get enough
She says she would be lost without you
She is really in love.

Spoken:
She's in love with you boy.

I ain't telling tales
Anybody else could repeat
The things that I've heard (heard)
She's been talking sweet
And it's on the street
How the girl's been spreading the word
Oh you should hurry
You should let her know how you feel
Oh now don't you worry
If you're scared her love is for real.

Oh you should hurry
You should let her know how you feel
Oh now don't you worry
If you're scared her love is for real.
(Repeat chorus)

Talk, talk, talk, talk
See see it's me
(What you said, what you said).

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I wouldn't mind if The BUDDHA didn't work. But it does! These testimonials from folks like yourself *prove* it over and over again. So if you have any doubts, read what these true believers say *now*. Even if you are skeptical, send for yours today. That next money miracle could happen to *you!*

* Thanks to The BUDDHA, I WON $10,000.00 in a Canadian Sweepstakes!—*L.W., Fla.*
* I purchased The BUDDHA for mother. She WON $5,000.00 at BINGO! —*B.S., Can.*
* My husband was showered with $10,000.00 in the STREET!—*A.F., N.Y.*
* I WON $3,500.00 in the Michigan LOTTERY!—*G.W., Mich.*
* Received unexpected $1,000.00!—*M.H., Ala.*
* My husband and I WON $2,053.00!—*J.K., Pa.*
* We received $2,500.00!—*P.H., N.Y.*
* I WON $2,000.00 at BINGO!—*M.D., Wa.*
* I WON $1,300.00 at NUMBERS!—*H.R., N.Y.*
* I got $1,060.00!—*I.C., Va.*
* I WON $600.00 at the SLOTS!—*F.B., Calif.*
* Received two checks for $684.00—*W.H., Ky.*
* I WON $500.00 in the LOTTERY!—*G.T., N.J.*
* I WON $903.00!—*H.D., S.C.*
* I WON $645.00 at BINGO!—*E.H., Va.*
* I received unexpected $300.00!—*M.A., Tex.*
* I WON $424.00!—*R.B., Ga.*
* I got $400.00!—*L.O., N.J.*
* I got a check for $500.00!—*R.H., Ga.*
* Now I can pay bills. WON $500.00!—*R.B., N.Y.*

ALL TRUE! ALL ON FILE! ALL RUBBED THE BUDDHA!

Now it's your turn! For the very first time, you can possess the long-renowned BUDDHA . . . acclaimed by many for its magic powers of mysteriously attracting GREAT wealth and unbelievable riches to *anyone* who gently rubs his belly!

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And listen to this: To make this offer so unbelievably attractive that you'll clip and mail the coupon *Right Now*, I'm going to gamble my own money on you, a perfect stranger.

That's right! You MUST agree that the legend is absolutely true — that The BUDDHA actually brings you money by rubbing his belly — or *I'll pay you* for your time and trouble GUARANTEED!

But first, let me assure you of this. I know exactly what I'm doing. I wouldn't *dare* make such an offer if I thought for one minute that I would lose! So for your own sake, simply mail the coupon to receive your very own BUDDHA and the Research Experiment Forms.

Do you want lots of money NOW? Then starting *immediately*, and continuing for as long as you rub The BUDDHA, you'll have this sensational opportunity to possibly rub away your financial problems forever. Imagine the excitement and thrill of turning your cash situation RIGHT AROUND merely by rubbing The BUDDHA's belly as part of the Experiment.

$$$ When you want to pay off debts, simply rub The BUDDHA.

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$$$ When you want to buy a new car, TV, boat, or whatever you wish, simply rub The BUDDHA!

LET ME KNOW EVERY TIME THE BUDDHA BRINGS MONEY!

Whenever The BUDDHA miraculously puts fistloads of cash right in your pocket . . . whenever you enjoy the glorious thrill of paying off a nagging bill collector . . . whenever you joyfully catch up on your monthly payments . . . just report the actual MONEY MIRACLE.

You have absolutely nothing in the world to lose. Not even a penny of your hard-earned money. Because from the very moment you receive The BUDDHA, you must receive a fantastic *moneyblessing*, or I'll pay you for your time and trouble. GUARANTEED!

And here is the best part of all! It doesn't matter who you are, where you live, how much you need! You MUST agree that the BUDDHA legend is true RIGHT AWAY, or I'll return your money PLUS pay you for participating in this unusual Research Experiment.

SEND FOR YOUR BUDDHA AT ONCE WITHOUT RISK!

Right now, this very second, mail the coupon for your very own BUDDHA. For total 100% confidentiality, your BUDDHA will be rushed back to you in a private unmarked package—in YOUR name *only*. No one will be allowed to use it, except you. Then

Medallion enlarged for detail

merely take The BUDDHA into your right hand and gently rub his magic belly. It's that simple!

DOUBLE MONEY-BACK! 100% GUARANTEED!

I can't imagine anyone passing up this unique chance to join the Research Experiment and use the legendary BUDDHA every single day. So the only thing holding you back is taking a risk. I'm going to eliminate that completely!

To prove to you that I mean every word I've said — I'll give you this fantastic DOUBLE MONEY-BACK GUARANTEE: The BUDDHA *must* work a money miracle for you within 14 days, or I'll return ALL your money PLUS ANOTHER $7.00 for your time and trouble. That's right! You'll receive DOUBLE YOUR MONEY BACK with no strings attached!

If you've never thought of clipping a coupon before, do it NOW. It may be the answer to ALL your money problems.

ORDER RIGHT NOW FOR IMMEDIATE DELIVERY!

1.) Print your name and address on the coupon below.

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RUB THE BUDDHA FOR MONEY!

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MCMLXXXII The BUDDHA

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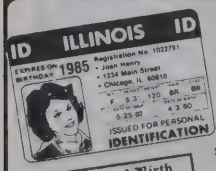

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American Heart Association
WE'RE FIGHTING FOR YOUR LIFE

MAKE BELIEVE

(As recorded by Toto)

DAVID PAICH

Why don't we make believe we're in love again
Who said the crimson moon doesn't shine
Where do people go when they're lookin' for that one of a kind
Why don't we make believe that we're sorry
Why must we hold it all inside
Where do lovers go when they're runnin' and there's no place to hide.

(Always remember)
The day we met in the fallin' rain
No more pretending
We went our sep'rate ways
No matter which way the wind don't howl
Hang on to it anyhow
Don't ever think it'll never be the same.
(Repeat chorus)

(Always remember)
Holdin' hands on a summer day
No more pretending
You took it all the way
I didn't come here to change your mind
Wouldn't want to waste your time
All alone the evenin's gettin' late.
(Repeat chorus)

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STILL IN THE GAME

(As recorded by Steve Winwood)

STEVE WINWOOD
WILL JENNINGS

Here's to gamblers who hold to the game through the hard times
They don't lose their aim
And they hope for time on their side
And they keep a ticket to ride.
Two believers their soul in their hand they keep watching
For signs in the land
And they stand there watchin' the sky
And they stand there ready to fly.
Here's to never letting go
Though sometimes it does get lonely
I still walk out in the mornin' light
Just to see what is there
I hear music in silent nights
Searching I find the reason to care
One heart moving still the same
Still in the game.
Here's to lovers who reach for it all
Never matching the rise with the fall
And they just can't leave it alone
And they want it all till it's gone.

Here's to players who can't leave their song
And it haunts them their night is so long
'Cause there's music there in their mind
From a world they're trying to find.

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HEARTLIGHT

(As recorded by Neil Diamond)

NEIL DIAMOND
BURT BACHARACH
CAROLE BAYER SAGER

Come back again
I want you to stay next time
'Cause sometimes the world ain't kind
When people get lost like you and me.
I just made a friend
A friend is someone you need
But now that he had to go away
I still feel the words that he might say.
Turn on your heartlight
Let it shine wherever you go
Let it make a happy glow
For all the world to see.
Turn on your heartlight
In the middle of a young boy's dream
Don't wake me up too soon
Gonna take a ride across the moon
You and me.
He's lookin' for home
'Cause everyone needs a place
And home is the most excellent place of all
And I'll be right here
If you should call me.
Turn on your heartlight
Let it shine wherever you go
Let it make a happy glow
For all the world to see.
Turn on your heartlight
In the middle of a young boy's dream
Don't wake me up too soon
Gonna take a ride across the moon
You and me.

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Try the fabulous new GAIN Plan in your own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt . . . even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and a least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

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GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

MONEY-BACK GUARANTEE

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ONLY TIME WILL TELL

(As recorded by Asia)

JOHN WETTON
GEOFFREY DOWNES

You're leaving now
It's in your eyes, with no disguising it
It really comes as no surprise
To find that you've planned it all along.

I see it now
Becomes so clear
Your insincerity and me all starry eyed
You'd think that I would have known by now.

Now sure as the sun will cross the sky
This lie is over
Lost like the tears that used to tide me over.

One thing is sure
That time will tell
If you were wrong
The brightest ring around the moon
Will darken when I die.

Now sure as the sun will cross the sky
This lie is over

Lost like the tears that used to tide me over.

You're leaving now
It's in your eyes
With no disguising it
It really comes as no surprise
To find that you've planned it all along
I see it now
Becomes so clear
Your insincerity and me all starry eyed
You'd think that I would have known by now
Now sure as the sun will cross the sky
This lie is over
Lost like the tears that used to tide me over.

You're on your own
Inside your room
You're claiming victory
You were just using me
And there is no one you can use now.

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ALL THE LUCK YOU WANT!

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But I can certainly tell you this: It Works!

A few short years ago, nothing (and I really mean nothing) was going right for me.

My boss was loading me down with tons of work with no raise, no bonus.

My wife was constantly crying about our terrible financial situation.

I was getting very fat and smoking like crazy.

Even worse, my health was going downhill. I was really scared silly!

It was the lowest point of my entire life—with no end in sight.

THEN: THE MIRACLE OF LUCK-KEY!

Just as I was at my wits end, it happened. Suddenly, with no warning or signals, I stumbled upon LUCK-KEY.

I'll remember that day as long as I live!

Like magic, everything started to turn around. FAST!

How I discovered it is a secret. I promised myself never to reveal it even for lots of money.

But I can reveal to you exactly how LUCK-KEY began to swamp me with instant luck all the time. Today, I'm the luckiest man in the world. Here's why:

- My boss came through with a whopping raise and a percentage of the business!
- My wife has all the money she needs . . . and much, much more!
- I own a magnificent home furnished to the hilt in the best part of town!
- My health is fabulous. In fact, I jog over twenty-five miles a week!

And best of all, I am rich and successful! LUCK-KEY has really changed my life as you can see.

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INCREDIBLE! LUCK-KEY IS REALLY INCREDIBLE!

My LUCK-KEY never seems to stop bringing me huge amounts of great good luck.

It keeps on working day-after-day, week-after-week, year-after-year! Seemingly FOREVER!

For instance:

1) After years of trying to have a baby, my wife and I became the proud parents of a beautiful baby boy. How much luckier could I get than the gift of life? Probably a lot luckier. We're thinking of number two!

2) I drive around in a luxurious sports car loaded with all the "options" only the rich can afford.

3) And to top it off, I even went out and spent thousands of dollars for a magnificent fur coat. Was that a thrill!

To tell you the truth, I can't really believe this is happening to me. Everyday unfolds another fantastic surprise! Does LUCK-KEY work? You'd better not ask me! You know my answer!

YES! LUCK-KEY IS AVAILABLE RIGHT NOW!

I feel 100% absolutely certain that LUCK-KEY can work for you! That's why I've taken the time to write and pay for this announcement. How else could I tell you about my thrilling discovery?

Right now, you are probably saying to yourself that I'm in this just for the money.

Not so!

If I were, I could charge $25.00 or even more for LUCK-KEY and you would be happy to pay it.

But, LUCK-KEY has been very good to me. So I'll be more than happy to send you a replica for a mere $2. Yes, just two dollars complete—and I'll even pay the postage!

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YOUNG LOVE

(As recorded by Air Supply)

GRAHAM RUSSELL

Lately all my thoughts have gone to you
You know that's true
Sometimes I feel just a word away you'll say
Oh how I miss you too I do
Time is tight
I'm lost for words
That's not like me
Only your eyes could know the way that I feel
And how much I need you now with me.
Young love
So strong
Has never been a part of me
Young love
Hold on
We're feeling it
Now is this the way it's meant to be.
I know I'll be the one to lose
If I'm so wrong
Don't be afraid to put your heart on the line
I'll take you where I know you belong
Take my thoughts away
Beyond the things we see
Sometimes it seems just a word away you'll say
Oh how I really feel it should be.

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UP WHERE WE BELONG (From the Paramount Picture "An Officer And A Gentleman")

(As recorded by Joe Cocker and Jennifer Warnes)

WILL JENNINGS
BUFFY SAINTE-MARIE
JACK NITZSCHE

Who knows what tomorrow brings
In a world few hearts survive
All I know is the way I feel
When it's real I keep it alive
The road is long
There are mountains in our way
But we climb a step ev'ry day.
Love lift us up where we belong
Where the eagles cry on a mountain high
Love lift us up where we belong
Far from the world we know
Up where the clear winds blow.
Some hang on to "used-to-be"
Live their lives looking behind
All we have is here and now
All our life out there to find
The road is long
There are mountains in our way
But we climb them a step every day.
(Repeat chorus)

Time goes by
No time to cry
Life's you and I
Alive today
Love lift us up where we belong
Where the eagles cry on a mountain high
Love lift us up where we belong
Far from the world we know
Where the clear winds blow.

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VACATION

(As recorded by the Go-Go's)

VALENTINE
CAFFEY
WIEDLIN

Can't seem to get my mind off of you
Back here at home there's nothin' to do-oo-oo
Now that I'm away
I wish I'd stayed
Tomorrow's a day of mine that you won't be in.

When you looked at me I should've run
But I thought it was just for fun
I see I was wrong
And I'm not so strong
I should have known all along that time would tell.
A week without you
Thought I'd forget
Two weeks without you and I still haven't gotten over you yet.

Vacation
All I ever wanted
Vacation
Had to get away
Vacation
Meant to be spent alone.
(Repeat)

A week without you
Thought I'd forget
Two weeks without you
And I still haven't gotten over you yet.
(Repeat chorus)

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FLEETWOOD MAC

Fleetwood Mac, from left (circa 1979): Mick Fleetwood, Stevie Nicks, Christine McVie, John McVie, Lindsey Buckingham.

Russell Turi

trouble in paradise

by Tony Hill

A Funny Thing Happened On The Way To The Forum.

By the time you read this, it will probably be a *fait accompli*. But sitting across a poolside table from Mick Fleetwood, Christine McVie and Lindsey Buckingham on a September afternoon in Southern California during the band's fall American tour, it's still very much an open question: Is Stevie Nicks going to leave Fleetwood Mac? And furthermore, would the band survive her departure?

"If someone disappears, then that's what happens," Fleetwood sighs. "People have been waiting for us to break up for three or four years."

"Even longer than that, if you think about all that was said during **Rumours**," adds McVie. During the making of that blockbuster album in 1977, the McVies — keyboardist/vocalist Christine and bassist John — ended their marriage, and vocalist Nicks and guitarist/vocalist

Buckingham ended their long-standing relationship. Yet the band survived all that domestic turmoil, and several of the best songs on **Rumours** are identifiable as messages between band members.

Five years later, Fleetwood Mac are finding themselves once again in the midst of internal strife. With Stevie Nicks selling over three million copies of her solo album, **Bella Donna**, and playing to sold-out houses from coast to coast, she has become a star in her own right. Since Nicks can have things her own way outside Fleetwood Mac, she might hesitate to return permanently to a situation where five strong individuals clash and collaborate in the creation of their art. She did, however, push doubt aside long enough to contribute her talents to Fleetwood Mac's latest LP, **Mirage**.

The personal tensions within Fleetwood Mac have, in the past, provided much creative energy, but Chris McVie says that wasn't the case on **Mirage**. "This is not a diary," she says firmly. "There are no messages to one another on this album. It seems like a very happy record to me; we all enjoyed making it a lot. The tracks are self-explanatory in that way.

"**Mirage** is more cohesive than

Russell Turiak

This is the reaction of Stevie Nicks when she heard that her old boyfriend, Lindsey Buckingham, said: "I've always thought her material was a little flaky."

Tusk (the studio album that followed **Rumours**)," she adds. "One common bond on **Mirage** is that the band is actually playing on everybody's songs the whole way through." Such was not the case on **Tusk**: Several tracks on that double album were recorded by Buckingham at home, with him doing all the instruments and vocals.

"**Tusk** looked more segregated than it actually was," says Fleetwood. "Because of the number of tracks each writer had, you became much more aware of each member stretching out than you would on a single album. But, **Tusk** is probably the most important album this band will ever do."

After the massive success of **Rumours**, it was essential for Fleetwood Mac — and Buckingham in particular — to take some liberties with their music.

"We had an effect on the music industry when **Rumours** came out," says Buckingham. "That was the closest thing that had been done by a group that could approach the Beatles — or maybe imitate the Beatles, which is what I thought we were doing on **Rumours**. There was a lot of talent, but it was nothing that hadn't been done before — and done better, really. But look at the effect that album had!"

"If we had done another **Rumours**, we would have been accused of jumping on the bandwagon," comments McVie. "We couldn't have done anything right, really." Fleetwood Mac *didn't* jump on the bandwagon — nor the Speedwagon. Buckingham, McVie and Fleetwood, at least, express no desire to polish their records to the level of flawlessness maintained by other more conservative members of the Triple Platinum Club. "There's a level of perfection which all agree has to be maintained throughout an album, because it *is* something that you're going to be hearing time after time after time," says McVie. "But what's important is that the character and atmosphere of the song come across."

Buckingham has been experimenting with multitrack tape recorders since he was a teenager, and all of his work from **Tusk** onward (**Mirage** and his solo LP, **Law and Order**) shows that he is capable of transcending the mainstream pop/rock style of **Rumours** and making records that, as he puts it, "shake people's preconceptions about pop." He seems able and willing to work within and without the framework of Fleetwood Mac, and he acknowledges that he'd probably be happy just to stay in the studio making records and not touring at all.

"But there are four other people to think about," he shrugs. "And if you're going to make a record you might as well tour to support it. Otherwise, why make one?"

Buckingham admits that he is more interested in musical style than he is in any statement or sentiment contained in his songs. "I don't think I'm that good a writer," he offers. "I've had my moments, and that's it. I'm a stylist — that's what I do.

"If you are going to make a record, you might as well tour to support it. Otherwise, why make one?"

"There's always that thing of content over style, and sometimes style wins out — if you can be stylish enough," Buckingham adds. He agrees that McVie is easily the most craftsmanlike of the Mac's three songwriters and points out that Nicks is the most prolific.

"She writes constantly," agrees McVie. "Her songs are all like babies to her, even though some of them are rubbish."

"There's obviously something about her material that people relate to," Buckingham concedes. "I've always thought her material was a little flaky, but there's something emotional that gets through — and her voice, too, is so recognizable."

With or without Stevie Nicks' songs and singing, Fleetwood Mac is one of the world's classiest rock bands. The rhythm section of Mick Fleetwood and John McVie has been together since the mid-60s, when both men played with legendary bluesman John Mayall. Fleetwood's drumming is a model of restraint and taste, as is McVie's bass playing. The band's style has moved steadily away from the pure blues approach they took behind guitarists Peter Green and Jeremy Spencer, but the movement has always been viewed as positive, with the focus on creativity rather than commercial potential.

"We never have contrived our music," McVie asserts. "Ever."

"If you write four songs and you know which one is more likely to be a hit record, that's just getting better at your craft," Fleetwood explains. "It doesn't diminish the other songs — it's just being sensible about what you're doing. And I'd much rather be listened to and enjoyed than not."□

Mark Weiss/LGI

Stevie and Christine McVie, who told us about *Mirage*: "There are no messages to one another on this album."

Bad Company, from left: Paul Rodgers, Mick Ralphs, Simon Kirke and Boz Burrell: "In a way, we're a throwback to the rhythm and blues bands that were so popular in London during the late 1960s."

only the strong survive

by Andy Secher

"We still know how to make music for the people. Too many new bands strive to be unpredictable and experimental."

"You wouldn't believe how good it feels to be active again," gloated Mick Ralphs as he spoke of Bad Company's return to the rockscene. "We haven't released a new album, or even toured, in a couple of years now. We've learned that we really don't appreciate the little things, like just going up on stage, until we stop doing 'em for a while. You know," he added with a wistful smile, "it's rather scary to put out a new album after three years. Rock is such a quick-changing thing, and since we've been inactive for so long, I've begun to wonder if, perhaps, time hasn't passed us by."

Ralphs has little reason to worry. The group's low profile has done little to dissipate Bad Co.'s hard rocking appeal. Guitarist Ralphs, bassist Boz Burrell, drummer Simon Kirke, and vocalist extraordinaire Paul Rodgers have returned to the rock wars with a vengeance. The new **Rough Diamonds** album exudes the class of a prime rib in a world of ground round.

"When you haven't played for a while, you begin to get a true perspective on just how magical the rock and roll form is," Ralphs explained in his thick London accent. "There's an excitement that just can't be matched by anything else. It's very rewarding to see that people still remember who we are," he added with a laugh. "You can never be sure how fans will react when an act hasn't been releasing new product regularly. Hopefully, we've maintained much of the audience that was with us from the beginning. So, while the album may be an introduction to Bad Company for some, it should simply be a reintroduction for most."

Back in 1974, a debut single,

Can't Get Enough, blasted Bad Company into the hearts of fans everywhere. Since then, through years of rumored breakups and inner turmoil, including a recent fight between black-belt karate master Rodgers and admitted "wimp" Ralphs, Bad Co. has sustained a high level of competence. With Rodgers' unmatched vocal skills highlighting such albums as **Straight Shooter, Running With The Pack**, and the last release, 1979's **Desolation Angels**, the quartet has continually managed to keep rock and roll compressed for a basic, distinctive sound.

"We've always strived to keep our style as simple and direct as possible," Ralphs explained. "In a way we're a throwback to the rhythm and blues bands that were so popular in London during the late 1960s. We all started out back then with Simon and Paul in Free and Boz in King Crimson while I was in Mott the Hoople. As you can see, we've come by our style honestly," he added with a smile. "We're survivors more than anything else. Sometimes I think we're just a pretty good club band that got very lucky."

Luck has played a minimal role in Bad Company's success. The group's ability to fuse together the energy of rock and the passion of blues has been a key ingredient in creating what Ralphs labeled, "state of the art hard rock." By avoiding an excess of studio polish or a dependence on radio oriented pop, Bad Co. has been able to continue delivering their musical punches with unerring power and accuracy.

"I've always loved good, simple rock and roll," Ralphs said. "Some of my friends used to tell me that as I got older I'd begin to appreciate more subtlety in music. I will admit a soft spot for the classics, but there's still nothing in the world that can match a solid guitar lick. When we first got Bad Company together, we made an unwritten pact to always place our love of rock and roll above anything else. That may have caused a few ruffled feathers over the years, but a band is like a family, and we kick and scream while still loving one another. That's the way it's always been in this group.

"We're four strong personalities," he continued. "We all have our own interests outside of music, and as we've matured, those interests have taken more and more of our time. It's been difficult to just pick up and leave your friends and family because some record company executive says that it's time you release a new record or begin a new tour. That's one of the main reasons we've taken so much time between albums. Considering the personalities involved in the band, and the fact that we've been slogging away in this business for 15 years, I think we've held up remarkably well."

Lynn Goldsmith/LGI

Bad Company's lead singer, Paul Rodgers: A recent fight between the black-belt karate member and admitted "wimp" Mick Ralphs has put the band's future in doubt.

Rough Diamonds shows that Bad Co. *has* held up remarkably well. On such tracks as *Electricland*, *Old Mexico* and *Kickdown*, the British rockers have tempered their traditional blues-rock attack with influences ranging from western honky-tonk to jazz. The results expand the group's vision of rock while presenting music that's unmistakably Bad Company.

"We still know how to make music for the people," Ralphs said. "Too many new bands strive to be unpredictable and experimental. If they can pull that off, that's excellent, but there's nothing wrong with staying within a particular musical form. Our talents lend themselves best to blues-oriented material, and while we can expand upon that, we know where our strengths lie. There's a great deal of flexibility in our music because all of us write; that's one of the things that keeps our sound interesting. When everyone in a group can take an active part in the entire creative process, then there's a natural diversity that keeps a band's sound fresh."

While the group's minimal style has been appreciated by the fans, Ralphs quickly pointed out that "it's made us favorite targets of the press as well." Many critics have called Bad Co. a "soulless" hit factory. Ralphs, however, has taken such criticism in stride, admitting its validity in some cases while staunchly defending Bad Company's successful musical approach.

"After all the years we've been involved with rock and roll, we've learned to accept everything in its place," he explained. "The press has its job to do and we have ours. As long as the people still react to our music in a positive way, I'll gladly accept any knocks in the press," he added with a laugh. "Hell, they get all their albums free anyhow.

"I'm not saying that some of the criticism we've received over the years isn't valid. I can recall how we were savaged for the **Burnin' Sky** album, and in that case they were right. We had sailed through our first three albums — and I don't know if it was the success or what — but when we recorded that album it was like somebody had just turned off the electricity. We were very concerned at that point that we may be finished as a band, but that experience taught us some lessons that have stood us in very good stead since.

"We had been following a pattern that included working on an album, then going on a long tour, then returning to the studio for another album," he continued. "That lifestyle can burn you out in a hurry. We saw that unless we could break that pattern and give ourselves a chance to take stock in our lives we were risking the chance of destroying everything we had worked so hard to create. That's when we learned to take our time between albums and tours. It may frustrate our fans to have to wait three years for a new record, but they've got to realize that at this stage of our career we really can't afford to work much faster," he added with a broad grin. "At this time I'd like to think that we're built for comfort rather than for speed."□

Caught IN THE Act

ELTON JOHN

POINT

by Estelle Curtin

Don, I feel sorry for you. Honestly, I do. Out of the goodness of my heart, I take you to an Elton John show, hoping to take your mind off your troubles — and Lord knows, anyone who plays the new Judas Priest record eight times in a row has *got* to have something to worry about — and then it turns out that you're both deaf and blind.

Not only could you not possibly have heard one single note — Elton was just aces, foolbaby — but you also missed the action onstage, jerk. That was no admiral's get-up Elton had on; he was doing a pretty spiffy number on the Three Musketeers. And what about that green-and-white matador's outfit with the bananas around his shoulders? Those are what I call party clothes, and if you were tuned in you would have known that Elton knows how to party.

You see, most of us like to have fun, and Elton, Nigel Olsson, Dee Murray and Davey Johnstone — his first and best tour band — certainly provided fun aplenty. Just because Elton likes to play piano from the floor sometimes doesn't mean he can't rock with the best of them. Man, *Crocodile Rock* had more to do with rock and roll than all that low-low budget noise you listen to put together. And hey, *The Bitch Is Back* — my personal theme song — was too cool for words, so I'll hold my tongue. And since you're talking nothing but diddley-doo, you should do the same.□

Elton John moments before Estelle charged on stage and hit him in the face with her panties.

Geoff Butler/LGI

COUNTERPOINT

by Don Mueller

Estelle, you ignorant slut! Why is it that your acid burn-out mentality insists on singing the praises of a short, fat has-been like Elton John. Seeing him prance around the Madison Square Garden stage in his glittering admiral's uniform made me want to upchuck a salami and swiss all over your cheap Pierre Cardin original. With his short, stumpy legs and greenish complexion, I was expecting him to waddle up to the microphone any minute and croak, "E.J. phone home." I mean, come on! This guy may have been a first-rate pop tunesmith at one time, but all he is now is an unadulterated wimp.

Awright, Estelle, I will admit that when he cranked out some of his blasts from the past (especially *Saturday Night's Alright for Fighting*) my left foot did begin to twitch involuntarily. But I attribute that to the food poisoning I contracted while eating dinner at your place, rather than to any positive reaction to Elton's music. It should be apparent — even to a graduate student at Quaalude Tech like you — that underneath those middle-of-the-road instrumental arrangements and saccharine melodies lies the artistic equivalent of bat guano.

Whatever musical charms his music once possessed have vanished along with his hairline. Even the good-time atmosphere that used to be a central part of his shows seems to have been replaced by a contrived Vegas cornyness. I must say, though, that it was rather amusing when you ran on stage and hit Elton in the face with your panties. I only wish you had taken them off first.□

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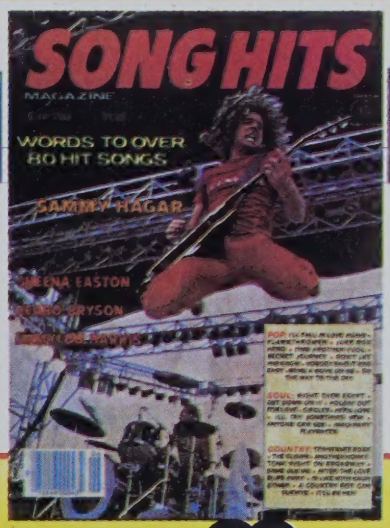

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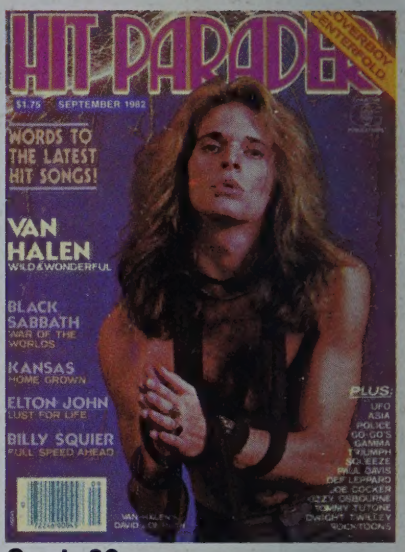

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